













# MUSIC IN WALES

*Edited by*

PETER CROSSLEY-HOLLAND

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## PREFACE

The majority of Englishmen know little or nothing of musical life in Wales. No existing work is wholly devoted to the subject, and such published writings as refer to it at all are narrowly specialized in scope or are written in the Welsh language and thus denied to the average English reader. The present work seeks to provide a general introduction to the musical life of Wales and Monmouthshire, unfolding the panorama of its principal features.

The work is partly symposium, partly handbook: a series of critical essays is supplemented by a body of factual information designed for lasting reference. In the discursive portion of the book several experts focus the searchlight upon the various aspects of Welsh music; widely differing opinions are freely and fearlessly expressed. The first four essays, which show an historical bias, are mindful of the relationship of music to national culture. The next three treat of the conditions governing music as a living art in the spheres of religion, education and the general life of the community. The following three are devoted to the work of the established organisations operating on a national scale, the last three essays being coloured by conceptions of the future in the executive, creative and organisational spheres of the art. Overlapping of matter discussed between the various essays has been retained where it is essential to the independence of the essay concerned.

The reference sections are distributed throughout the length of the work. They include directories: to the numerous official and semi-official bodies connected with the provision of music, and to the local music-making and music-promoting societies and clubs throughout Wales.

No claim is made for the completeness of the book. It is not only that time and space have imposed their own restrictions:

although the numerous individuals and organisations approached spared no pains in attempting to collect and supply the information needed, no organisation was equipped with a wide body of information, and some conflict of records was found to exist. Neither can final accuracy be guaranteed, because the changing nature of the musical life has occasioned developments since the work was put together. The most important development has been the return of the Council of Music in practice to an exclusively University body, with more narrowly canalised functions. Other information collected several months ago may here and there be out of date. It is none the less believed that the book will be representative for many years to come.

The contributors of the essays are, with one exception, professional musicians. Similarly they are all Welshmen by birth, apart from the editor whose justification as a contributor rests on the fact that Welsh musical history happens to be his specialty. The one half of the contributors have been intimately connected with the development of musical life within the Principality; the other half have worked outside Wales as well as within their native land, and can bring to bear the advantage of a distant perspective alongside the closer view.

A work of this nature might seem to call for a closing editorial essay summing up the material and drawing at least some tentative conclusions about the musical position in Wales. But this responsibility could hardly be accepted without a more detailed and protracted enquiry which alone could lend such a synthesis real authority. From time to time, however, it is salutary to remember the larger perspective. Welsh music is part of that of the United Kingdom. The music of the United Kingdom is related to the music of western civilisation, which in turn is but one aspect of music in its totality. No music can remain at its most vital, even in the national sense, unless it exists in proper relationship with the mainstream of the art. In order

to keep its vitality and strength, a culture must now and again renew itself at the fountainhead, wherever that may be. If, at present, Welsh music shows some sign of losing its former indigenous quality, as many believe, it may well be that it is in the process of enriching itself. Wales has a remarkable musical legacy of her own coming down from the middle ages, a fair warmth of feeling for the art, and an enthusiasm which knows no confines. If, at this moment of change, she can gather other ingredients for the melting-pot—among them, maybe, a conscientious study of her own needs and potential, qualified leadership, the increased cultivation alongside parochial ideals of those of wider issue, together with the material conditions necessary for realisation—if she can gather these together, then her music will become fully renovated, changed, and fertilised anew and, like Taliesin, after his drinking at the Cauldron of Ceridwen while he was yet Gwion Bach, reborn.

P.C.-H.

1948

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*The cover design for this book has been made by David Bell.*

## THE GROWTH OF MUSIC IN WALES

*by Peter Crossley-Holland*

The birds of Rhiannon sang to the seven warriors of the Island of the Mighty a certain song, and all the songs that they had ever heard were unpleasant compared thereto, and the singing was so sweet that the warriors remained spellbound for eighty years together listening to the birds.

Myths and legends of the marvellous effects of music upon men, and of instruments with magical powers, abound in the old writings of Wales and in her fairy tradition. All through history the Celts have placed music among the things that matter most in life and their literature, whether allegory, fable or fact, clearly shows the power of their ancient bardic songs over heart and mind.

The office of household bard existed widely among Indo-European nations. From as early as the sixth century the poet-musicians of Wales were an indispensable part of the life in the halls of noblemen. The bard comforted, entertained and incited to valour, enhancing the effect of his poems with harp and voice. He was minstrel, historian and ambassador, and was rewarded generously by his lord.

The evidence of the earliest known Welsh poets referring to this period lends credence to the view that earlier, in Roman and pre-Roman times, the Celts of Britain had, like those of the continent, bards who were poet-musicians.

Elaborate codes of laws survive from later centuries, setting orth the duties and privileges of household bards and hinting at

the organisation of bardic fraternities under chief bards in the various districts. Music and poetry reached a high degree of development and organisation in early Wales as compared with arts in stone and wood—not surprising in a race which was constantly on the move during a period of wars.

It is not until the twelfth century that we are allowed any description of the music itself. Giraldus Cambrensis (Gerald of Wales) tells us in his *Description of Wales* that ‘in their musical concerts they do not sing in unison like the inhabitants of other countries, but in many different parts; so that in a company of singers, which one very frequently meets with in Wales, you will hear as many different parts and voices as there are performers’—a famous passage which has been the subject of many elaborate theories, none of them wholly satisfactory. Giraldus also goes into some details about harp music, but one suspects that he is simply enjoying the official musical jargon of his time. In upholding ecclesiastical authority at all costs, his descriptions of secular music inevitably lose much in reliability.

Of the actual music of these vanished centuries, nothing remains. We can none the less glean enough of the conditions under which this music flourished to tantalise us; so that we would willingly pay a dear price to go back for a single moment, to hear the strains which once sounded in the banquetting halls sequestered in the mountain valleys, flattering some and taunting others, or the strains which soothed the princesses in the privacy of their apartments at a time when Wales was still ruled, as she was until the fourteenth century, by her native princes.

These songs will never be heard again. But by a singular miracle of preservation, a manuscript of harp music which can lead us towards the music of those times yet survives. This is the famous *Robert ap Huw Manuscript* belonging to the British Museum (*Additional MS.* 14905). Widely but erroneously known as the *Penllyn MS.*, it was, in fact, copied—and then only in part—from

a manuscript belonging to a William Penllyn who was a harpist in Queen Elizabeth's time. When this document came to light in the eighteenth century a tradition began to gather around it to the effect that it contained the music of the ancient Britons, as codified about the year 1100 A.D., together with some pieces believed to have been handed down from the druids—a notion which the writings of numerous enthusiasts have unfortunately done little to correct. The manuscript itself dates from the seventeenth century, a sober fact which has led others to assert with equal finality that its contents cannot be of earlier date. I have shown elsewhere that much of this music may with great probability be dated to the fourteenth and fifteenth centuries. Underlying it there may well be some formulas of earlier times.

A number of the pieces are evidently musical accompaniments, either to songs whose words are now lost, or to the improvisations of poets who, on occasion, like Dafydd ap Gwilym in the fourteenth century, wrote and sang both poems and music. The subjects of these songs, and of others whose titles are preserved, include the deeds of heroes and saints which were sung as of old, elegies on friends and famous men, political figures, and the sagas of mediaeval romance. Love and nature figure also, and in some ways the Welsh bards of this period call to mind the French troubadours of the previous two centuries.

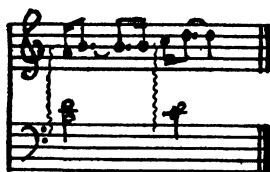
Other pieces are conceived for harp alone. This is of particular interest because so very little purely instrumental music survives from the middle ages. The following fragments, transcribed from the *ap Huw MS.* (page 24), come from a harp exercise of a type which formed part of a highly developed musical science in which the bardic musicians were obliged to pass examinations. A statute, dating primarily from the fifteenth century but representing the progressive usages of some two or three centuries antecedent, shows the exacting musical and poetical attainments required of the bards of different grades before they were allowed to practise

their art professionally. Many examinations of today appear easy by comparison.

A



B



C\*



In the repetition and alternation of these fragments we have the whole piece. If bar A be denoted by 'I' and bar B by 'O,' the complete structure is as follows : IIII. 0000. IOIO. IIII. 0000. IOII, the last two 'I's, that is the last two bars, being represented by C. This last fragment has, in fact, the same harmonic basis as A, but the melody is varied in order to mark the final cadence.

The exercise shows a characteristic alternation of two harmonic centres, which play somewhat the part of our modern tonic and dominant. The fixed principle according to which the alternation

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\*The final bass *a* occurring in the original notation appears to be an error made by the copyist in the enthusiasm of his work, and has accordingly been omitted from the transcription.

proceeded was defined as the *mesur* (measure) of a piece, the above measure being called *mak mwn hir*, an obscure term of Irish origin. Knowledge of such measures enabled the ready improvisation of music, many pieces taking the form of variations on the original strain, a form which combined well with the successive verses of a poem. The harmonies employed differ between one composition and another and, especially in the freer pieces not limited to such patterns, achieve a great richness and variety.

The basis of all this music is thus essentially harmonic. The existence in the fourteenth and fifteenth centuries of a system of vertical harmony, already fully developed yet independent of the polyphonic tradition, is an arresting fact. This fact is not only of importance for Welsh culture, but is also significant for the whole of musical history in the western world. The firmly implanted theory, that vertical harmony first appeared in full force with the Italian musical renaissance around the year 1600, is no longer sufficient to explain the facts. Here, in the Welsh music, we have examples—the only unmistakable ones which have come to light so far—of a systematic mediaeval chordal art.

It is doubtful whether it will ever be possible to pronounce any transcription of this music to be final. The main forms and harmonic constructions are not difficult to interpret, and the keys are mostly equivalent to our major and minor, but the rhythmical configurations of the melodies sometimes present great problems. The notation of the *ap Huw* MSS. is far less complete than musical notation of the period and in some cases is little more than a reminder. Although some of the intimate details of execution may thus continue to elude us—inevitable in dealing with an instrument like the harp, where the subtleties of spread-chords can never be wholly and accurately committed to paper—at least the main melodic features are clear: quasi-recitative, extended use of sequence, and a close derivation from the underlying harmonic structure.



Some features, however, appear curious to us. In bar A above, for instance, the *d*, which is apparently foreign to the harmony, leaps disjunctly down to the *a*. The schoolmen would pronounce this faulty writing, but here it serves to emphasise that sense of passionate yearning which pervades the piece. This *hiraeth*, as the Welshman calls it, is at once a longing for that which ordinary life can never give, and a revolt against the cruel 'despotism of fact.' This note of emotion echoes and re-echoes in the poetry and music of Wales, and indeed in that of all Celtic races, through the ages, and is strong in the music which Robert ap Huw once had in his hands.

Striking is the affinity of much of this art with the ancient music of Ireland. Cultural relations existed between Wales and Ireland until the twelfth century at least, and there is a strong tradition that Gruffydd ap Cynan, Prince of Gwynedd (North Wales), brought musicians with him from Ireland where he was reared in exile, and reformed Welsh musical canons towards the close of the eleventh century. That Wales, however, already had a fully established tradition of her own is proved by the fact that most of the leading terms connected with her old music are Welsh and not, like the name of the measure instanced above, of Irish origin. Nevertheless, the quality of the ap Huw music tends to confirm the tradition. The influence of the pentatonic scale, almost wholly absent from traditional Welsh music, is marked, and there are moments clearly reminiscent of Irish music.

The strong suggestion of a lingering Irish influence points to an early period for this music. Its age is further confirmed by the dissimilarity which exists between it and the earliest surviving or published collections of harp-airs. Collected in the eighteenth century, but partly representing material which had been used in some form probably since the sixteenth, the time when Penllyn lived, the airs show one or two obvious points of contact with the older music, e.g. certain types of sequences. But what might be

called the root-Celtic ethos has been largely forgotten in them. What was responsible for this ?

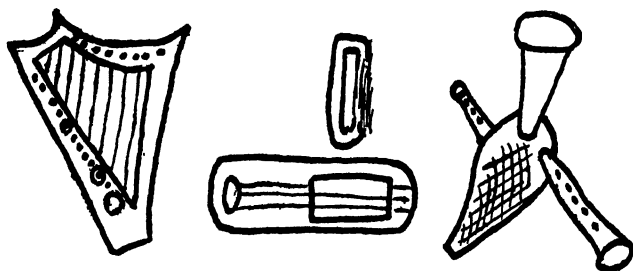
The accession in 1485 of the Tudors, who were of Welsh descent, at first hailed enthusiastically in Wales after two hundred years of English oppression, had the dolorous result of slowly destroying a great part of Welsh culture. The most influential of the gentry made English their language and, if they did not go to England, lived as the English. Towards the close of the period we find important Welshmen with the madrigalists in England, Robert Jones among them. The majority of the harpists who remained in Wales virtually had the choice of employment with English-speaking families, or of gaining what pittance they could in the Welsh-speaking peasants' kitchens. In this way the old musical science suffered a mortal blow.

Attempts were made by bards and clergy, and by a few gentry who realised what Wales was in danger of losing beyond recall, to preserve something of the fast disintegrating culture. Eisteddfodau were held, somewhat in the tradition of earlier gatherings of the learned, to review and restore the canons of poetry and song. Legislation was introduced to protect the qualified bards from the competition of inferior minstrels. These latter had in one form and another been active through the centuries and during this period, but by no means for the first time, were becoming a political nuisance. It is to the period between and around the important eisteddfodau held at Caerwys in 1523 and 1568 that the body of extant Welsh manuscript material relating to the earlier music principally belongs. What remains of the bardic music in the age of the *cywydd*,\* that is from the fourteenth to the sixteenth century, and of the musical science of earlier times, is largely contained there.

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\*The *cywydd* is a Welsh poetic form which achieved its highest development during this period. It has no English equivalent. See further footnote on p. 123.

If I have dwelt long upon the music of the middle ages, I must plead that in Wales this music is in many ways the most interesting and the most remarkable—certainly of importance for musical history. Though much has been written during the last one hundred and fifty years by way of conjecture and guesswork, the period remains among the least seriously studied. Before leaving it altogether I should like to give some illustrations of musical instruments from one of the manuscripts referring to the period :



Harp, crwth (with bow) and bagpipes,  
*after Havod MS. 24 (1605-10).*

The crwth, a kind of tenor fiddle, figured largely in the ancient music and was played in its six-stringed form right down to the late eighteenth century, although by then it had been largely supplanted by the violin. The bagpipes, never very popular in Wales, were already long extinct. But the harp, unlike its fellows, kept pace with changing conditions, underwent many elaborations and survives today. Wales has, indeed, the distinction of having invented the first chromatic harp in Europe.

By the end of the Tudor dynasty in 1603, protestantism was firmly established in the Principality. Dancing was regarded sternly and many dance-tunes were lost. Music began to reach Wales from England and the first published collections of Welsh tunes include a number of English airs under Welsh titles. In the

collections as a whole few of the tunes are accompanied by Welsh words. These had been forgotten when English was introduced and the old partnership of poetry and song dissolved ; the rhythms of the music had consequently become changed. The arrangements of some of the obviously older harp-tunes recorded by the eighteenth century harpists show how imperfectly they understood the basis of the old harmony. For instance, tunes constructed of triads based on consecutive drones—one of the very roots of mediæval harmony—they harmonised in a colourless modern way. By now the connection with the old science had been completely severed : the harpists admitted that they knew not the meanings of their old musical terms.

The destruction begun by the Tudors was thus effectively completed in the results of the Reformation. And trouble still lay ahead : in the eighteenth century Welsh musical culture was to suffer a further blow. This time it was struck by the more fanatical element in the Methodist Revival. Dancing and instrumental music were actively suppressed and folk-song, with its not always polite words, was hardly encouraged. The best harpists continued to go to London ; the harpists and fiddlers who remained in Wales were on occasion driven even out of the inns.

The Revival achieved great strength in the nineteenth century. The indigenous music, already a shadow of its former self, was almost entirely replaced by hymns and oratorio. But the Welshman, with characteristic zeal, rapidly seized upon the new music and made it his own. This brings us to a point where it will be convenient to turn back, in order to consider what is known of the history of sacred music in Wales before the Revival.

What the 'sweet strains of ecclesiastical melody' described by Gildas were like, we unfortunately cannot know, but it was about this period, the sixth century, that the ancient Celtic Church began to develop great power in Wales. This Church had its own liturgy and, no doubt, its own musical uses, and it was some time

before it accepted the full authority of Rome. The *crwth* may have been employed in the Church music of the seventh century. Both harp and *crwth* accompanied the Welsh pilgrims at the Cathedral of Santiago some six centuries later, about the time of Giraldus, when the Celtic Church had already long disappeared. In the middle ages there must have been a vigorous choral element in the services; references to the singing of ecclesiastics occur in the poems, prose romances and religious injunctions of the time. The organ was certainly known.

However different the music of the Church may have been from the secular art, there were undoubtedly points of contact. Bards were sometimes attached to monasteries and, on occasion, clerics became bards. A number of the musical terms of the bardic system are suggestive of an ecclesiastical origin.

Influence also existed between the music of worship and that of the folk. Folk-festivals, in which many early Celtic customs lingered on, were held in the churches and churchyards. Giraldus describes a festival at St. Almedha's, near Brecon of which he was Archdeacon, mentioning the rude songs of the people in what is surely the earliest reference to folk-song in Wales. Folk-song must have preserved, in an altered form, the strains which once sounded in the aisles of churches long ago crumbled and forgotten. It may be that the influence lingers yet. Nothing would be more natural for the untutored folk-composer than, when ploughing his fields, to rhapsodise along the lines of the music he had heard most recently, in church as elsewhere.

Following on the Protestant Reformation, Church music entered upon a new phase during the sixteenth and seventeenth centuries. Metrical psalms were introduced, and some psalm-tunes survive from the seventeenth century. In addition to its far-reaching effects on secular music, the Methodist Revival of the eighteenth century had an influence no less great on the music of worship. Hymn-singing was initiated. Many secular tunes of the carol and

ballad type, including some from England, were, despite opposition to their employment by early hymn-writers, adapted for hymns, and when the peasants took up hymn-singing, tunes in the folk-song tradition found their way in also. What the melodies lost in wild fragrance they took on in devotional fervour. The devil was not considered to need all the best tunes for himself, any more than in Germany in Luther's time, at the origin of Protestant chorales in the secular music of the day.

Reciprocal influences between three traditions must have existed throughout the ages : the music of the Church, the cultured music of the bards and the natural music of the folk, infusing, sustaining and renewing each other from time to time. Secular versions of some of the old Welsh hymn-tunes survive as living witnesses of the influence of one tradition upon another.

Hymnology developed rapidly during the nineteenth century. The chapel schools became a powerful influence, not least in teaching the new music through tonic solfa. Though much had been lost through Nonconformity, much also was gained. The choral tradition was fostered and, supported by hymnology, is to the non-Welshman the most outstanding feature of musical life in Wales today.

And so we come to the present scene. Music flourishes in the Principality. It is found not only in the service, but also in club and home and festival, in theatre and concert hall, in University and school. Some of the ancient institutions still survive. The name and office of *Bardd* (Bard) and *Pencerdd* (Chief Musician) remain, but have a significance much changed in these no longer feudal days. The *eisteddfod*, which took origin in its present form in the eighteenth century, may have no clear historical continuity with the earlier *eisteddfodau*, but one issue at least is certain : such things are in the Welsh blood—large assemblies, competitive festivals.

The form which these urges are likely to take is unpredictable from age to age. Welsh music is not merely what it appears to be today : its outward face is deceiving to the onlooker. Locked up within is a great and precious legacy from past ages, of musical impulses which yet, given the time and circumstance, break through in the expression of the people. Above all, Wales has managed to retain a link with her own language. This has enabled her to remain, in some measure, a cultural entity for well upwards of a thousand years. And the influence of her language and music, each upon the other, must be accounted very great. Rarely was a language so musical, or a music so poetic.

Despite the privations suffered under the military conquests of the early centuries, despite the losses experienced under the Tudors and the great changes brought about by the Reformation and the Revival, and despite the ensuing economic hardship which persists today, Wales remains truly a land of song.

### MUSIC LIBRARIES

**ABERYSTWYTH**, National Library of Wales.

**ABERYSTWYTH**, University College of Wales.

**BANGOR**, University College of North Wales.

**CARDIFF**, Public Libraries.

**CARDIFF**, University College of South Wales.

**CARDIFF**, University Council of Music, Music Loan Library.

**GREGYNOG**, Miss Davies, Gregynog Hall.

*Various county and local public libraries have substantial music sections.*

### COLLECTIONS OF MUSICAL INSTRUMENTS

**BARROW, W., LLANDUDNO.** A private collection of Keyboard Instruments (Spinets by Keane, T. Hitchcock and Player).

*Old Welsh instruments are also in the possession of the National Library of Wales at Aberystwyth and of the National Museum of Wales at Cardiff.*

## TRADITIONAL MUSIC

*by W. S. Gwynn Williams*

It seems that much less is generally known throughout the British Isles and abroad of the national music of Wales and its characteristics than that of England, of Scotland, or of Ireland.

The Welsh are everywhere considered to be 'musical,' and are usually said to have 'beautiful voices'; but few, other than those who have made some study of the subject, seem to have any very definite idea regarding the national music of this ancient music-loving and music-making people.

It may be true that such tunes as 'All through the Night,' 'David of the White Rock,' 'March of the Men of Harlech,' 'The Rising of the Lark,' and 'Captain Morgan's March' have been known for over a century to nearly every British man and woman interested in music; but very few of the real old folk-songs of the nation are known even today to many of the leading British musicians.

All the evidence seems to show that there are two distinct traditions of Welsh traditional melody, one very different from the other, and each going back into the far past, long before the time of any musical records now extant.

One is the instrumental tradition of the old professional bards, which has come down to us, very imperfectly may be, in the form of some of the harp-airs popular in the seventeenth and eighteenth centuries. Some of these airs with modern words written to them constitute most of the Welsh songs popular in England today. The other is the vocal folk-song tradition of the old folk-singers, which was almost entirely unnoted until the end of the eighteenth century.

In the harp-air tradition no particular words are ever associated with particular melodies (except in very recent times), and when



words are sung it is the ancient custom to chant different sets of verses, of different metres, against, as it were, the tune played by the instrument. The tune at no point has anything to do with the words sung, and the singer breaks in when it suits his purpose, 'making some part of the tune a symphony.' This singing is known as penillion singing, and it may still be heard at nearly every Welsh national festival. In the folk-song tradition, however, the words always inspire, or are inspired by, the particular melody associated with them, and often the concord of musical and poetical expression is most arresting.

Further it might be said that the harp-airs are always of a harmonic nature, dependant on the character of the instrument; and they are generally major or minor in scale. But the most characteristic folk-songs are definitely melodic in nature, many of them appearing to have been sung always unaccompanied, and they are often in an inflected Dorian or Aeolian mode. The one is evidently the remains of a consciously developed musical system of a class, while the other can only be accounted for as the relic of an ancient musical expression of the people's own common joys and sorrows.

In spite of the undoubted great age of much of this music, both instrumental and vocal, it is surprising that there are no records of any of it older than the seventeenth century. In the earliest times it was the practice of the bards to commit little or nothing to writing; and, in a land where national songs have been so well remembered, it was naturally considered needless for the music, so often played and sung, to be written at all. This persistency of Welsh song may be gathered from the fact that some lyrics written before the twelfth century are still commonplace to many Welsh-speaking Welshmen of today.

The *Robert ap Huw MS.*, which possibly contains some of the oldest instrumental music we possess, was written 'in Charles the First's time,' 'part of it copied out of Wm. Penllyn's Book.' Wiliam Penllyn graduated 'chief bard and teacher of instrumental

music' at the *Caerwys Eisteddfod* of 1568\*. But the first printed collection of Welsh harp-music (apart from the five airs appearing in *Aria di Camera*, published about 1726) is the first volume of the collection of the blind harper, John Parry of Ruabon, entitled *Antient British Music* and published in 1742. Blind Parry, as he is often called, was the harpist who inspired the English poet Gray to write the famous English poem *The Bard*. John Parry followed his first volume with two others, one in about 1761 and the other in 1781; and these were followed in 1784 and 1794 by the first volume of Edward Jones' *Relicks of the Welsh Bards*, which contains, in the second and enlarged edition, the five popular tunes mentioned above. This is the first we hear of any of these airs, however, and it is doubtful if one or two of them (particularly the last named) are the most authentic and characteristic we possess. Such old harp-airs as No. III ('Dewis Meinwen'), No. XVIII ('Y Gerddinen'), No. XXII ('Meillionen'), and No. XXIV ('Morfa Rhuddlan,' 'Rhuddlan March'), in the first volume of John Parry of Ruabon's collection, should certainly be compared as Welsh instrumental music.

DEWIS MEINWEN  
(harp-air)

Allegro Moderato



\*See page 17.

No printed collection of Welsh folk-songs (if such a collection of Welsh traditional hymn-tunes as John Roberts's *Caniadau y Cyssegr*, 1839, be excluded) was issued till Maria Jane Williams's *Ancient National Airs of Gwent and Morganwg* appeared in 1844. Until the publication of this last mentioned work, which is now very scarce and was never very well-known, all the published collections of Welsh national music feature only instrumental melody, and this may account, to some extent, for the much greater popularity of the Welsh harp-airs than the Welsh folk-song among musicians both in and out of Wales. The manuscript collections of folk-songs, such as the *Jenkins Kerry*, made towards the end of the eighteenth century, have never been known but to a very few. And although in 1845 Ieuan Ddu printed and published a collection of folk-songs, entitled *The Cambrian Minstrel*, it is not until comparatively recently that much real interest has been taken in old songs of the people. Indeed the first volume of the *Journal of the Welsh Folk-Song Society*, an organisation founded in 1906, did not make its appearance until 1909. But since then three volumes of this journal, each containing four parts, have appeared, and some hundreds of the most beautiful and characteristic Welsh traditional songs have been recorded.

Let us look then a little more carefully at this body of folk-song melody, which has been almost completely ignored throughout the years by the professional musician, but which is now recognised by those acquainted with it as the most characteristic type of Welsh national music. It is really divisible into three chief classes: (1) the *ballad- and carol-tunes* of the semi-professional singers (2) the *folk-songs* proper (as they are usually called) of the people themselves and (3) the *traditional hymn-tunes*, nearly all of which are melodies of classes (1) and (2) transformed during the religious fervour of the eighteenth century.

It is, of course, quite beyond the scope of this article to analyse in any detail the technical features of these three classes, but it

might be pointed out that while the ballads and carols often exhibit the most intimate acquaintance with the characteristic rhythms of the folk-songs, they sometimes partake of the tonal qualities of the harp-airs. They are usually longer than the folk-songs proper and depend more upon the story of the words than on the beauty of the music. Examples of these ballads are 'Mab annwyl dy Fam' ('Dear Son of my Heart'), 'Yr Eneth gadd ei Gwrthod' ('The Rejected Maiden') and 'Cân y Ffon' ('Song of the Stick'), and examples of carols are 'Llafar Haf' ('Voice of Summer'), 'Clychau Rhiwabon' ('Bells of Ruabon') and 'Gwel yr Adeilad' ('See the Building'), which I give from the *John Owen, Dwyran Manuscript* (See *Journal of the Welsh Folk-Song Society*, Volume II, part 3, pp. 152-3). The words are by H. Hughes from 'Seren Bethlehem.'

GWEL YR ADEILAD  
(carol-tune) -

Mae'r durtur bêr yn can-u,.... A'r bydd yn gor-fo-lledd-u  
A choed y maes sydd et-o..... Oll fel yn eur-o dwylo

mewn gwirfyn lwyddiant; moliant. Ca'r gwyn a gwrid-og fawl am hyn; Llu'r  
mewn cloda Mewn pryd lach-aw-dwr mawr y byd, Ddaeth

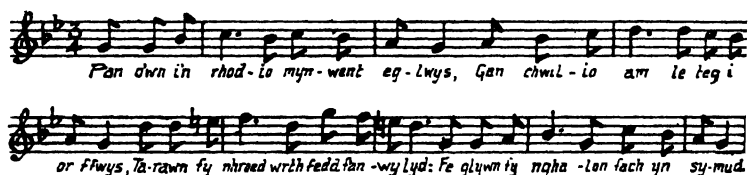
Nef a'u molant, a'r llawrcyd-gan-ant, Hwyn un en-nyn-ant . pob un a'i  
ar ei or-sedd..i roi trug-a-redd i blant y llyg-redd..fwmhwlau

dant yn dynn...Au tan-llyd an-them iddo... Nes deffro bro a bryn...  
cam-weddâcyd... Teyrnas-a dir-lon les-u... Ywgwandeid deul-ui gyd...

The folk-songs proper are simple in note and word, and are usually intense and perfectly finished miniatures. Their compass is often small, and they are entirely devoid of modulation or chromatics. Owing to the accent in Welsh words of more than one

syllable falling upon the last syllable but one, the most striking peculiarity to English ears is a frequency of disyllabic endings to lines and phrases, producing the effect of a syncopation. As has been said earlier, their scales are often inflected and modal. Characteristic examples are 'Y Glomen' ('The Dove'), 'Ym Mhont-y-pridd' ('At Pont-y-pridd'), 'Gwen Lliw'r Lili' ('Lily-white Gwen'), 'Y Fwyalchen' ('The Blackbird'), 'Nos Galan' ('New Year's Eve'), 'Y Gwch Fach' ('Cuckoo Dear'), and 'Pan O'wn i'n Rhodio'n Mynwent Eglwys' ('As I walked in a Churchyard'), which I give here (See *Journal of the Welsh Folk-Song Society*, Vol. II, part 4 p. 275), was noted by Philip Thomas.

PAN O'WN I'N RHODIO'N MYNVENT EGLWYS  
(folk-tune)



The traditional hymn-tunes are in many respects the same as the folk-songs proper, but on account of their often being associated with different sets of words, and harmonised for congregational singing, they have now none of the intimate rhythms and melodic subtleties of the secular folk-song. Examples of these are 'Joanna,' 'Moriah,' 'Jabez' and 'Diniweidrwydd.'

With regard to this folk-music, the late Frank Kidson, that great English musical antiquary, to whose pioneer knowledge of Welsh national music I should like to pay tribute here, says, in his Note to Part II of Volume I of the *Journal of the Welsh Folk-Song Society* (1910): 'I look upon the tunes here collected as being what I should say are very typical examples of the true national music of Wales . . . If the old collectors and editors of the books of

Welsh music, from Blind Parry onwards, had only applied to the peasant instead of the professional harper for their material, they would have been able to have given to the world some melodies of the finest type and characteristic of the music of the country.' The *Final Report* (1918) of the *Royal Commission on University Education in Wales*, which is signed by that great educationist, Sir W. H. Hadow, among others, also points out that 'The beauty and variety of her (Wales's) folk-songs, the strength and dignity of the traditional hymn-tunes, her gift of spontaneous part-singing and of ready improvisation all combine into an endowment of natural resources which, if fully utilised, will place her among the first musical countries . . . The material on which Moussorgsky and his friends set to work was certainly not richer than that which is at the disposal of the Welsh musicians today.'

#### THE WELSH FOLK-SONG SOCIETY

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## THE CHORAL TRADITION IN WALES

*by W. R. Allen*

‘*Mor o gan yw Cymru i gyd.*’ \*

What stranger has visited Cambria and not heard the strains of a holiday party singing hymns on the sea-shore ? or has mingled with a Welsh crowd at an international Rugger match and failed to notice that the crowd encouraged its heroes on to victory with nothing more ambitious than the strains of ‘*Sospan fach*’ (‘the little saucepan’) alternating with a hymn-tune, it might be ‘*Cwm Rhondda*’ (‘The Vale of Rhondda’) or ‘*Aberystwyth*’ ?

The Welshman certainly expresses his emotions in song, and has done so through the ages. The choral tradition has, however, waxed and waned, and the present flowering is of comparatively recent growth. Various explanations have been offered for the slow development during the centuries immediately preceding the nineteenth ; for instance, that puritanism curbed its progress, or that there was little opportunity for the musician in Wales apart from playing the harp and singing in the mansions of noblemen. Another factor must have been the absence of a general musical notation in Wales, and even when a notation came to be used, music mostly continued to be learnt by ear. Printed publications were rare. The records of the seventeenth and early eighteenth centuries are sparse ; the *eisteddfod* of the time was evidently unmusical and the singing attempted in places of worship deplorable.

At last in the nineteenth century, choral music took a new lease of life with the rapid rise of non-conformity. The tradition began to develop around the hymn-tune and the influence of the Church is evident from the outset. One of the first to be unfailingly active

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\*‘*Wales is a sea of song.*’

in the cause was Rosser Beynon (1811), known in South Wales as the 'Apostle of Congregational Singing.' An important contemporary in North Wales was David Roberts (Alawydd), whose grammar of music written in Welsh was a great acquisition, as the few who could then read were limited to their mother tongue. Others followed: Eleazor Roberts, and also John Roberts (Ieuan Gwyllt, b. 1822) who compiled a hymn-book containing some of the best tunes of other countries, and realised the value of the tonic solfa method. Ambrose Lloyd (1815-1874), Tanymarian (1822-85), Joseph Parry (1841-1903) and Emlyn Evans (1843-1913) are household words to the hymn-singer in Wales, but the names and work of others, notably John Williams (1740-1821), Morgan Llechyd (1751-1844) and John Ellis (1760-1834), the earlier pioneers of the gymanfa, have been almost forgotten today.

The gymanfa ganu (psalmody festival), is a 'gathering for song' for the betterment of church praise. The participants, frequently over a thousand voices, are normally drawn exclusively from the members of a particular religious denomination, who congregate in the largest chapel in the district to sing chosen hymns and perhaps an anthem or oratorio chorus. The gymanfa in the Church of Wales may also include a new setting of the canticles. The institution is most popular in the country districts, although it has flourished of late years in the industrial areas also. Combining the singing with prayers and talks, and normally lasting throughout the day, it is a truly festive occasion. An element of conservatism too frequently attaches to the choice of music but, used with enterprise, the loyalty to hymn-singing will continue to serve faithfully the cause of Welsh hymnody.

An annual festival of literature and the arts in which music of all kinds finds a place, the eisteddfod has also made an important contribution to the choral tradition. No importance, however, was attached to choral singing, until the Merthyr eisteddfod of 1825. From this time prizes were offered to choir and composer alike, and



this and the reputation gained were incentives to further effort. As the prizes increased so did the number of choirs grow. Thus the competitive spirit quite soon developed in the eisteddfodau which were held in all parts of Wales. In the early years, glees had predominated and no very ambitious choral works had been produced by Welshmen. Typical works of the period are William Williams' (Gwilym Gwent) 'Haf' ('Summer'), John Thomas' (Alaw Ddu) 'Y Gwlithyn' ('The Dewdrop'), and Emlyn Evans' 'Y Gwanwyn' ('The Spring'). But with increasing opportunities for performance, composers were stimulated to greater efforts and more ambitious works. Joseph Parry gave us the oratorios *Emmanuel* and *Saul of Tarsus*. Many other composers appeared, but their works, like those of David Jenkins (1849-1915), for instance, are rarely performed today. Space will not permit enlarging upon the development of choral compositions from this period to the present day, but interesting among the numerous compositions produced are: D. Vaughan Thomas' *Llyn y Fan* and *A Song for St. Cecilia's Day*; David Evans' *The Coming of Arthur and Alcestis*; J. Owen Jones' *He fell among thieves*, *Spirit of Delight* and *The Arsenal at Springfield*; David de Lloyd's operas *Tir na N'og* and *Gwenllian*, the cantata *Dydd a Nos* (*Day and Night*), and part-song 'Tu draw i'r Llen'; and Arwel Hughes' *Gweddi* (Prayer).

The traditional awards made at eisteddfodau have engendered the inevitable abuse. In order to attract competitive choirs, prizes are still offered without regard to the study of new and better works; a hackneyed chorus is advertised to ensure competition, and so to make the eisteddfod a money-making concern. Churches, chapels, and other institutions raise money in this manner, with utter disregard for the fostering of good music. This is a serious brake on choral progress, because the choirs which frequent such eisteddfodau are not in sympathy with the motive of the progressive festival. Since the formation of the Federation

of Eisteddfodau in 1930, and with the benefit of the advice on the running of local eisteddfodau given in increasing measure by the University Council of Music, standards have improved. As in the case of the *gymanfa ganu*, much depends on the local organisers, who in isolated instances have proved themselves enterprising. In general, better conductors and adjudicators have been invited, and a move has been made towards the performance of a better and wider repertoire of works. Some choirs, competing in the National Eisteddfod, are stimulated to higher artistic achievement through the more exacting requirements for entry for that institution.

The war proved to be only a temporary hindrance. Indeed, a new approach to choral singing has been heralded recently in the institution of a sight-reading test for choirs competing in the National Eisteddfod. The secret of success of the winning competitor in 1946, the Temple of Peace Choir, is said to have been the study of a new work at every rehearsal.

Despite the many shortcomings, local eisteddfodau have stimulated choral composers, and have helped to keep alive the practice of music in towns and villages throughout the country. With increased encouragement and guidance, eisteddfodau will continue to do much for the choral tradition in Wales.

Of more recent origin than the *gymanfa* or the eisteddfod is the non-competitive festival. As choral music and ideals developed, so the festival appeared and in its turn helped a new conception of standards to emerge. The first non-competitive festival in Wales of any importance was the Harlech Festival (1867-1934), in which from sixteen to twenty choirs met annually at Harlech Castle to combine in singing some of the well-known classical masterpieces. Meanwhile in South Wales, a number of choral societies which were products of the early eisteddfodau, combined in 1870 in a body of four or five hundred singers called *Cor Caradoc* (Caradoc's Choir), which rapidly achieved international fame.

This was another stepping stone to the modern non-competitive festival choir.

The foundation of the present Montgomeryshire Festival at Newtown by Sir Walford Davies in 1920 was an important landmark. The organisation was undertaken by the County Recreation Office, and there was influential backing locally. Six hundred to seven hundred singers gathered from eighteen towns and villages. The most eminent conductors were invited (e.g. Henry Wood and Adrian Boult), and the works to be performed were studied with the conductors at the beginning of the winter rehearsal season. The standards of the Festival Choir, high from the outset, developed rapidly. In 1938 delegates represented Wales as part of a contingent that sang at the Royal Command Performance at the Albert Hall, conducted by Bumford Griffith and the writer. After conducting this choir's performance of Verdi's *Requiem* on his last visit to Wales in 1939, Sir Henry Wood expressed the view that the performance of this work had 'created a new standard of choral achievement in the ranks of Welsh choralists.'

The Three Valleys Festival, fostered by the National Council of Music, since its origin in 1930, remains the life-blood of choral music in South Wales, and is usually a three night festival. The principal conductor has been Sir Malcolm Sargent, and the last performance before the war was ambitious in including Elgar's *The Dream of Gerontius*.

A third, though much smaller, festival sprung up through the private initiative of Miss Davies of Gregynog. The Gregynog Festival Choir, little more than a household choir augmented by a few villagers and never numbering more than three dozen, has performed leading works of all ages from Palestrina to Vaughan Williams. Its principal conductor was Sir Walford Davies, and guest conductors, amongst whom Sir Adrian Boult has appeared, have included leading English composers. As the chorus master of this choir, I had an opportunity of seeing the importance of

adequate tuition and consistent rehearsal, and ideal environment, for the development of the true spirit of choral music. The non-competitive choir is in a position to give more time to these considerations ; the Aberystwyth Madrigal Singers, a small choir with an interesting repertoire of smaller works, is an outstanding example of achievement in this direction. The festival and the non-competitive choir have in their way made a really significant contribution to the choral art in Wales.

Choirs have thus developed in connection with the religious *gymanfa ganu*, and the secular *eisteddfod* and festival. The number of good choirs has recently exhibited a marked growth for which various factors are responsible. Some choirs have developed under the auspices of local authorities ; the linkage is very close at Swansea, for instance, where the municipal choir is conducted by the Director of Music for the town, Mr. Ivor Owen. Cardiff has also formed a municipal choir as recently as 1942 under Mr. Bumford Griffith, who has been a force in stimulating choral activity among both children and adults in South Wales. Each of these choirs has achieved high standards in performing the finest works. Aberystwyth has also recently (1942) formed a Borough Choir ; we too have aimed at the highest standards, and recent performances have included Verdi's *Requiem* and Bach's *B Minor Mass*.

Other choirs have been fostered in factories, and so greatly did the number increase during the war that an Inter-Factories *Eisteddfod* was instituted. This was a great stimulus, but unfortunately the full freedom allowed in choosing works for performance proved to be a retrograde step. In isolated instances, however, enterprise has been shown, as by the Pendyrus Male Voice Choir in 1946.

The University of Wales has played an important part in fostering the choral tradition. At Aberystwyth, where Professor David de Lloyd holds the Gregynog Chair of Music, the Choral Society,

under the direction of the writer, who is the lecturer in Voice Production, managed to continue activity despite the absence of many of its male voices during the war. There is an excellent choir at Cardiff under Professor Joseph Morgan, who maintains the tradition fostered by J. Morgan Lloyd and subsequently by David Evans. Enterprise has been shown in the choice of works, which have included British works from Byrd to Britten. At Bangor also, a fine tradition built up mainly through the energies of E. T. Davies who was director of music at the College from 1930 to 1944, is now being carried on by Dr. D. E. Parry Williams. 'Town and gown' are a prominent feature of the choral life there.

The influence of the schools has been particularly great, the schoolmaster having been the pioneer in local organisation and, more often than not, at once the choral guide, chapel precentor and conductor of the town or village choral society. Important choirs are often found in districts where an active school forms a feeding ground for musical activity, e.g. at Llanelly, where Frank Philips is carrying on the tradition fostered by Walford Davies. The Llanelly Choir, which formed part of the famous Cor Caradoc from 1871 to 1872, was responsible for the first performance of *Jephtha* in Wales, and has three times since its foundation by W. T. Rees (Alaw Ddu) in 1869, carried off the chief prize at the National Eisteddfod. In Denbighshire Miss J. Megan Williams, the county music organiser, is concentrating on youth as the basis of choral enterprise.

A number of choirs are of a specialised nature. Male Vale choirs, are numerous, for instance, like those at Dowlais and Morriston; and the success of ladies' choirs is shown in the activities of those of Caernarvon, and Neath and District.

The fostering of choirs of all kinds has been greatly helped by the various music organisations. Much support and encouragement has been given by the Council of Music to choral enterprise, from the time of Walford Davies who fought hard to break down

the conservative barriers so prevalent in Welsh performances, to that of J. Charles McLean who has laboured untiringly in the cause of Music in Wales. The more recently formed county music committees are also fostering choral standards ; especially good results may be expected from those counties which have appointed music organisers, e.g. Merionethshire, where the work of Mr. John Hughes includes the supervision of thirty-two rural choirs.

The prospect is certainly not a discouraging one. But the mechanical reproduction of music has, whilst admittedly cultivating an overwhelming appreciation, been associated with a damped ardour for active *doing*. Cardiganshire, for instance, at one time the centre of choirs well able to read music, now finds itself in a state of musical illiteracy, with a consequent restriction upon musical adventure. Mr. Dafydd Miles, the Music Organiser, is through his extra-mural classes joining the fight against the tendency for the nation to become listeners rather than singers.

Wales must take her singing more seriously, and not rest on her laurels, if her choral tradition is to be maintained. The future has many important needs. The first need is in the school which must be regarded increasingly as the music nursery of college, town and village choral life. The school singing class needs the services of the expert and responsible teacher who is not only versed in musical theory but who also has a knowledge of voice production and the ability to conduct. The work begun at school must continue at college ; it is important, not only for the music degree student, but also for the student who reads music as part of an arts course, to study voice production, choral technique and conducting. In town and village the growth in mere numbers of choirs is not of exclusive consequence. Excellence of standards is all important. For the *gymanfa*, only the best hymns and anthems should be chosen, for the best possible utterance under men well qualified to conduct ; the *gymanfa* must not be the end of church praise, but

the means of keeping church praise really efficient Sunday after Sunday. The eisteddfod should be encouraged to stage the finest choral works of the past and present, and not to lay stress on the commercial aspect. Sight-reading might even be made obligatory to every competing choir ; adjudicators should invariably be specialists in their own field of activity, in the choral sphere equally as in the others. The spirit of the non-competitive festival should be allowed every opportunity of spreading into all parts of Wales.

Developments along these lines should, besides raising artistic standards in the field of choral performance and increasing discrimination in the choice of works, do much also to encourage native composers in the choral field. In hoping for the full emergence of a national idiom, it is not unreasonable to anticipate a close alliance with our native medium of expression—choral song.

### CHOIRS & CHORAL SOCIETIES

- ABERCYNON CHORAL SOCIETY, *Cond.* W. R. Lewis, The Institute, Brynmawr, Brecks. ; *Sec.* Miss Nansi Morgan, Ynys Meurig Road, Abercynon.
- ABERDARE CHORAL SOCIETY, *Cond.* Edgar de Lloyd, 2 Park Grove, Tre-cynyn ; *Sec.* Mrs. M. May Rees, 59 Bute Street, Aberdare, Glam.
- ABERFFRAW VILLAGE CHOIR, *Cond.* Owen Owen, Chapel Street, Aberffraw, Anglesey ; *Sec.* Hugh Williams, Llywelyn Street, Aberffraw, Anglesey.
- ABERGAVENNY & DISTRICT CHORAL UNION, *Cond.* Rev. Daniel Williams, Roseville, Llanwenarth Citra, Abergavenny, Mon.
- ABERGELE MALE VOICE CHOIR, *Cond.* Trefor Jones, 14 Holland Drive, Belgrano, Abergele ; *Sec.* Iorwerth Hughes, Bryn Mor, Alexander Road, Abergele.
- ABERGELE MIXED CHOIR, *Cond.* O. R. Owen, Bryn Siriol, High Street, Abergele ; *Sec.* Iorwerth Hughes, Bryn Mor, Alexander Road, Abergele.
- ABER VALLEY CHORAL SOCIETY, *Cond.* E. J. Rowlands, Delfan, Senghenydd, Caerphilly ; *Sec.* David Morris, 30 King's Street, Abertridwr, Glam.
- ABERYSTWYTH BOUROUGH CHORAL SOCIETY, *Cond.* W. R. Allen, Cartref, Bryn Y Mor, Aberystwyth ; *Sec.* R. Rowlands, Felicia, Queen's Road, Aberystwyth.
- ABERYSTWYTH MADRIGAL SINGERS, *Cond.* Charles Clements, University College of Wales, Aberystwyth.
- ABERYSTWYTH, UNIVERSITY COLLEGE CHORAL SOCIETY, *Cond.* W. R. Allen, Cartref, Bryn Y Mor, Aberystwyth.

- AMLWCH CHILDREN'S CHOIR, *Cond.* Miss Olwen Hughes, Manora, Amlwch, Anglesey.
- ANLWCH CHORAL SOCIETY, *Cond.* Hefin W. Jones, School House, Cemaes, Anglesey; *Sec.* Miss H. Gerrard, Salem Street, Amlwch, Anglesey.
- AMLWCH WOMEN'S CHOIR, *Cond. & Sec.* Miss C. Lemin, Tremarfon, Llangoed, Anglesey.
- AMMANFORD, COR Y BETTES, *Cond.* Idris Jones, 2b Heol y Felin, Betws, Ammanford, Cards.
- BANGOR, UNIVERSITY COLLEGE CHORAL SOCIETY, *Cond.* Dr. D. E. Parry Williams, Director of Music, University College of North Wales, Bangor.
- BARMOUTH, *see* PENRHYNDEUDRAETH & BARMOUTH.
- BEAUFORT & DISTRICT CHORAL SOCIETY, W. J. Herbert, Beaufort Hill, Beaufort, Mon.
- BEAUMARIS GRAMMAR SCHOOL CHOIR, *Cond. & Sec.* Miss Olwen Thomas, 'Rallt, Menai Bridge, Anglesey.
- BLACKWOOD & DISTRICT CHORAL SOCIETY, *Cond.* D. W. Williams, Ashton House, Pentwyn Road, Blackwood; *Sec.* P. L. Brown, Craigwen Albion Terrace, Blackwood.
- BLAENAU FESTINIOG & DISTRICT CHORAL SOCIETIES, *Cond.* John Hughes Bro Arran, Dolgelly, Merionethshire; *Sec.* Mrs. H. M. Evans, 79 High Street, Blaenau Festiniog, Merionethshire.
- BLAENAVON CHORAL SOCIETY, Joseph Scandnett, 31 Allgood Avenue, Forge Side, Blaenavon, Mon.
- BLAENYCWM CHORAL SOCIETY, *Cond.* John Davies, 67 Scott Street, Treherbert; *Sec.* Gwynne Williams, 36 Wyndham Street, Treherbert.
- BLAINA CHORAL SOCIETY, *Cond.* Hugh P. Griffiths, 55 Coronation Street, Blaina, Mon.; *Sec.* George Thomas, 93 Bournville Street, Blaina, Mon.
- BODEDERN YOUTH CHOIR, *Cond.* Arthur Jones, School House, Bodedern, Anglesey.
- BRO DYSYNNI CHORAL SOCIETIES, *Cond.* John Hughes, Bro Arran, Dolgelly, Merionethshire; *Sec.* Miss E. Roberts, Maestegfryn, Brynchrug, Towyn, Merionethshire.
- BROUGHTON & DISTRICT CHORAL SOCIETY, *Cond.* Hywel Cunnah, Moss, Pentre Broughton, near Wrexham.
- BRYNGWRAN CHORAL SOCIETY, *Cond.* Arthur Lloyd, Bryngwran, Anglesey; *Sec.* Bob Hughes, Tirionfa, Bryngwran, Anglesey.
- BRYNSIENCYN VILLAGE CHOIR, *Cond.* Richard Roberts, Brynsiencyn, Anglesey; *Sec.* Mrs. Williams, Bryn Awel, Brynsiencyn, Anglesey.
- BRYNSIENCYN YOUTH CHOIR, *Cond.* Miss Helen Jones, Myfyrrion, Brynsiencyn, Anglesey; *Sec.* Miss Gwyneth Jones, Myfyrrion, Brynsiencyn, Anglesey.
- BRYNMAWR & DISTRICT CHORAL SOCIETY, J. H. Flight, 128 King's Street, Brynmawr, Brecks.
- CAERNARVON CHORAL SOCIETY, *Cond.* Mrs. Dilys Williams, Celtic, St. David's Road, Caernarvon.
- CARDIFF, COR CAERDYDD, *Cond.* E. J. Richards, M.B.E., 4 Kelvin Road, Roath Park, Cardiff.
- CARDIFF CIVIL DEFENCE CHORAL SOCIETY, Miss G. Pugh, 78 Amesbury Road, Roath Park, Cardiff.



- CARDIFF MUNICIPAL MUSIC SOCIETY**, *Cond.* W. J. Bumford Griffiths, 18 Kyle Avenue, Whitchurch ; *Sec.* Stanley Gough, 213 Caerphilly Road, Cardiff.
- CARDIFF, UNIVERSITY COLLEGE CHORAL SOCIETY**, *Cond.* Professor Joseph Morgan, University College of South Wales, Cardiff.
- CARMARTHEN CHORAL SOCIETY**, T. Bryn Edwards, 3 Notts Square, Carmarthen.
- CILFYNYDD CHORAL SOCIETY**, *Cond.* Mrs. H. Phillips Howells, 29 Richards Street, Cilfynydd, Glam. ; *Sec.* J. Penry Evans, 42 Richards Street, Cilfynydd, Glam.
- COEDPETH CHORAL SOCIETY**, D. Williams, Pengelli Junior Council School, Coedpeth, Wrexham.
- CORWEN & DISTRICT CHORAL ASSOCIATION**, *Cond.* John Hughes, Bro Arran, Dolgelley, Merionethshire ; *Sec.* Miss D. Griffiths, Mynorfa, Corwen, Merionethshire.
- CWMAMAN CHORAL SOCIETY**, Miss M. J. Morgan, Soar Manse, Fforchman Road, Cwmaman, Aberdare, Glam.
- CWMCARN & DISTRICT MUSICAL SOCIETY**, *Cond.* John Treble, 13 Wood Street, Cwmcarn, Mon. ; *Sec.* Miss B. Gregory, 7 Gladstone Street, Cross Keys, Mon.
- CWMILLYNFELL CHORAL SOCIETY**, Cyril John, Vrondeg, Gnoll Road, Cwmillynfell, Swansea.
- DENBIGH CHORAL SOCIETY**, *Cond.* A. W. Dryhurst Roberts, Bronhwylfa, Love Lane, Denbigh ; *Sec.* Aled Owen, Vale Street, Denbigh.
- DOLGELLY & DISTRICT CHORAL SOCIETY**, *Cond.* John Hughes, Bro Arran, Dolgelley, Merionethshire ; *Sec.* John Williams, Spring Croft, Dolgelley, Merionethshire.
- DOWLAIS CHORAL SOCIETY**, The Secretary, Choral Society, Dowlais.
- EBBW VALE PHILHARMONIC SOCIETY**, *Cond.* Stanley Davies, 41 Park View, Waunllwyd, Ebbw Vale, Mon. ; *Sec.* Miss A. V. Doughton, 81 Eureka Place, Ebbw Vale, Mon.
- EBBW VALE & DISTRICT CHORAL SOCIETY**, Mrs. O. Morgan, Lyndhurst, Libanus Road, Ebbw Vale, Mon.
- FERNDALE CHORAL SOCIETY**, *Cond.* Arthur Duggan, 35 Rhondda Terrace, Ferndale, Rhondda ; *Sec.* G. B. Evans, Gwawrfryn North Road, Ferndale, Rhondda.
- GAEWRWEN WOMEN'S INSTITUTE CHOIR**, *Sec.* Mrs. Williams, Saw Mills, Caerwen, Anglesey.
- GWALCHMAI CHORAL SOCIETY**, *Cond.* T. H. Thomas, Isallt, Gwalchmai, Anglesey ; *Sec.* Miss Eos Davies, Emlyn Stores, Gwalchmai, Anglesey.
- HENLLAN CHOIR**, *Cond.* Lewis Roberts, Mona Stores, Henllan, Denbigh ; *Sec.* Llewelyn Jones, Ianrallt, Henllan, Denbigh.
- HIRWAUN MUSICAL SOCIETY**, *Cond.* T. R. James, 5 Bute Terrace, Hirwaun, Glam. ; *Sec.* Hopkin James, Cynon Terrace, Hirwaun, Glam.
- HOLYHEAD CHORAL SOCIETY**, *Cond.* Alun Williams, Ty Mawr, Penrhosfeilw, Holyhead, Anglesey ; *Sec.* D. G. Humphreys, 6 Kingsland, Holyhead, Anglesey.
- HOLYHEAD GRAMMER SCHOOL CHOIR**, *Cond.* R. J. Sheppard, Orcades Villa, Holyhead, Anglesey.

- LIVERPOOL WELSH CHORAL UNION, *Sec.* E. H. Edwards, 45 Ivernia Road, Liverpool 4.
- LLANELLY CHORAL SOCIETY, *Cond.* Frank Phillips, Llanelly.
- LLANGFNÍ CHORAL SOCIETY, *Cond.* R. Emrys Williams, Bridge Street, Llangefni, Anglesey; *Sec.* Harold B. Jones, Bradford House, Llangefni, Anglesey.
- LLANGFNÍ WOMEN'S INSTITUTE CHOIR, *Cond.* Mrs. Gwen Price-Evans, Cambria, Llangefni, Anglesey.
- LLANGOED WOMEN'S INSTITUTE CHOIR, *Cond. & Sec.* Mrs. J. Lewis, Tremarfon, Llangoed, Anglesey.
- LLANNERCH-Y-MEDD DISTRICT CHOIR, *Cond.* W. T. Owen, High Street, Llannerch-y-medd, Anglesey; *Sec.* David Lewis, Dinas Noddfa, Llannerch-y-medd, Anglesey.
- LLANNERCH-Y-MEDD VILLAGE CHOIR, *Cond.* Owen Jones, Arosfa, Llannerch-y-medd, Anglesey.
- LLANNERCH-Y-MEDD YOUTH CHOIR, *Cond. & Sec.* John Williams, High Street, Llannerch-y-medd, Anglesey.
- LLANTRISANT CHORAL SOCIETY, Luther Jones, Cross Inn, near Llantrisant, Glam.
- LLYNFY VALLEY CHORAL SOCIETY, *Cond.* T. Thomas, 240 Bridgend Road, Maesteg, Glam.
- MAESYCYMMER CHORAL SOCIETY, *Cond.* E. Nicholas, 10 North Road, Maesycymer, Glam.; *Sec.* Mrs. M. Pritchard, Vale View House, Victoria Road, Maesycymer, Glam.
- MATHAFARN DISTRICT CHOIR, *Cond.* Mrs. K. Hughes, Ty'n Lon, Tynyngogl, Anglesey; *Sec.* Miss Mair Jones, Bron Haul, Brynteg Post Office, Anglesey.
- MENAI BRIDGE CHORAL SOCIETY, *Con.* J. Charles Parry, Tabernacl Chapel-House, Tynyngogl, Anglesey; *Sec.* Miss Gwennie Jones, 3 Greenfoeld Terrace, Menai Bridge, Anglesey.
- MERTHYR CHORAL SOCIETY, *Cond.* W. J. Watkins, Cartrefle, Penydarren Road, Merthyr; *Sec.* P. Wilson, 13 Dyke Street, Merthyr Tydfil.
- MERTHYR PHILHARMONIC CHOIR, *Cond.* Brynley Griffiths, c/o Merthyr Philharmonic Choir, Merthyr.
- MERTHYR PHILHARMONIC SOCIETY, H. Tudor Jones, 27a Gwaelodygarth, Merthyr Tydfil.
- MONMOUTH CHORAL SOCIETY, *Cond.* Leslie Lickfold, Monmouth School, Monmouth; *Sec.* Miss P. Crondace, 14 St. James' Square, Monmouth.
- MONSANTO CHORAL SOCIETY, *Cond.* Newton Wright; *Sec.* c/o Monsanto Choral Society, Monsanto Chemical Works, Cefn Mawr, near Wrexham.
- MORRISTON ORPHEUS CHOIR, *Cond.* Ivor Sims, Morriston, Swansea.
- MOUNTAIN ASH FESTIVAL CHOIR, *Cond.* Wyndham Bevin, Ger-Nant, Glenboi, Aberdare, Glam.; *Sec.* P. Davies, 1 Alexandra Terrace, Mountain Ash.
- NEATH MUNICIPAL CHOIR, *Cond.* Seymour Perrott, 12 Beechwood Avenue, Neath, Glam.; *Sec.* Myrddin Davies, East Kenilworth, Lewis Road, Neath, Glam.
- NEATH, SILOH CONGREGATIONAL CHURCH CHOIR, T. C. Jenkins, The Elms, St. Catherine's Terrace, Neath, Glam.

- NELSON & DISTRICT CHORAL SOCIETY, *Cond.* Mrs. I. Lewis, 76 Shingrig Road, Nelson, Glam. ; *Sec.* J. Highman, 64 Shingrig Road, Nelson, Glam.
- NEWBOROUGH VILLAGE CHOIR, *Cond.* John Hughes, Llys Alaw, Newborough, Anglesey.
- NEWBOROUGH WOMEN'S INSTITUTE CHOIR, *Cond.* John Hughes, Llys Alaw, Newborough, Anglesey.
- NEWPORT CHORAL SOCIETY, *Cond.* Lloyd Gwyther, Penfro, Nelfort Road, Newport, Mon. ; *Sec.* F. I. Twiggs, 33 Tennyson Road, Newport, Mon.
- NEWPORT CIVIL DEFENCE CHOIR, *Cond.* D. Brynley Williams, 9 Ombersley Road, Newport, Mon. ; *Sec.* Miss Lloyd Davies, 19 Bryngwyn Road, Newport, Mon.
- PENARTH LADIES CHOIR, *Cond.* Hubert Williams, c/o Penarth Ladies Choir, Penarth.
- PENDYRUS MALE VOICE CHOIR, *Cond.* Arthur Duggan, Ferndale, Rhondda.
- PENRHIWCEIBER & DISTRICT CHORAL SOCIETY, G. O. Davies, 60 Penrhiwceiber Road, Penrhiwceiber, Glam.
- PENRHYNDEUDRAETH & BARMOUTH CHORAL SOCIETIES, *Cond.* John Hughes, Bro. Arran, Dolgelley, Merionethshire ; *Sec.* Miss D. F. Edwards, Minffordd, Penrhyndeudraeth, Merionethshire.
- PENYGRAIG, SOAR CHORAL SOCIETY, W. R. Davies, Maesycod, Vicarage Road, Penygraig, Rhondda.
- PONTYPRIDD CHORAL SOCIETY, The Secretary, Choral Society, Pontypridd.
- PONTYBEREM CHORAL SOCIETY, G. Bowen, Nant'oer Pontyberem, Llanelly.
- PORTMADOC CHORAL SOCIETY, W. O. Williams, c/o 19 New Street, Portmadoc, Caernarvonshire.
- PRION CHOIR, *Cond.* D. M. Williams, Parc Postyn, Prion, Denbigh ; *Sec.* Llewelyn I. Lloyd, Bryn Mulan Smithy, Prion, Denbigh.
- PWLLHELI DISTRICT CHORAL & ORCHESTRAL SOCIETY, Bernard Smith, c/o Pwllheli District Choral & Orchestra Society, Pwllheli.
- RESOLVEN CHORAL SOCIETY, E. J. Morgan, Windsor, Rugby Road, Resolven, Glam.
- RHOS CHORAL SOCIETY, *Cond.* E. Jones ; *Sec.* E. O. Davies, Gorsedd Villa, Rhos, Wrexham.
- RHOS CHORAL UNION, *Cond.* J. O. Jones ; *Sec.* J. Emlyn Griffiths, Minffordd, Rhos, Wrexham.
- RHOS MALE VOICE CHOIR, *Cond.* Benny Evens, High Street, Rhos, Denbighshire.
- RHOSLLANERCHRUGOG CHORAL SOCIETY, *Cond.* Edward Jones, Broad Street, Rhos, Wrexham.
- RHOSLLANERCHRUGOG CHORAL UNION, *Cond.* J. Owen Jones, Penycac, near Wrexham ; *Sec.* J. Emlyn Griffiths, Minffordd, High Street, Rhosllanerchrugog.
- RUTHIN & DISTRICT CHORAL SOCIETY, Miss A. Jane Mill, Aber Clwyd, Greenfield Road, Ruthin, Denbighshire.
- SWANSEA CHORAL SOCIETY, *Cond.* Ivor Owen, Municipal Director of Music, Brangwyn Hall, Swansea ; *Sec.* Bryn Mathews.
- TALWRN CHILDREN'S CHOIR, *Cond. & Sec.* Cecil Jones, School House, Talwrn, Llangefni, Anglesey.

TONYREFAIL & DISTRICT UNITED CHORAL SOCIETY, W. J. Smith, 26 Tylcha Wen, Tonyrefail, Glam.

TREFOREST CHORAL SOCIETY, The Secretary, Treforest Choral Society, Treforest.

WREXHAM CHORAL SOCIETY, *Cond.* Miss Mabel Wilfred Jones, 84 Ruabon Road, Wrexham.

YNYSYBWL FESTIVAL CHOIR, H. M. Evans, 6 Rober Street, Ynysybwl, Glam.

YSTRAD UNITED CHOIR, David Griffiths, 77 Gelligaled Road, Ystrad, Rhondda.

## MUSIC & THE NATIONAL EISTEDDFOD

by *Oliver Edwards*

It has often been said that no other nation has an institution quite like the National Eisteddfod, and it is true. To the great gathering of art-loving Welsh people who meet annually at some selected venue in North or South Wales, the Eisteddfod\* means much more than a series of musical and literary contests. Here, in an immense pavilion and its environs, during the first week of August, are centred many representative activities, individual and corporate, which characterize our national life. It is not surprising that the Eisteddfod is firmly established in the constitution of the Welsh nation, for it is the expression of that nation's soul. Such expression may take the form of literature, poetry, music, art, various crafts or ambulance work. The religious instinct finds its outlet through the ancient gorsedd ceremonies and the gymanfa ganu.† Even political thought is openly expressed in public speeches from the platform and with greater vehemence and considerably less reticence 'on the field.' The Eisteddfod of today may not be so colourful in its pageantry as those of yore, but it still has a lustre all its own, due to the many-sided facets of its activities.

The Royal National Eisteddfod of Wales became the great national festival it now is towards the end of the last century; it originated in its present form in 1789, though there are records of Eisteddfodau having been held since the middle ages. For fuller accounts of these historic events the reader is referred to an interesting booklet called *The Eisteddfod of Wales* which has been

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\*The word *eisteddfod* literally means *session*. [Ed.].

†Hymn-singing festival.

published by the National Eisteddfod Council.\* Since 1880 the Eisteddfod has been held almost every year without a break. Administrative control passed to the National Eisteddfod Council when it was formed in 1937, but this governing body relies to a great extent on the co-operation of local committees in matters relating to organisation. During the war years (1940-1945) the Council sponsored an annual Eisteddfod on a smaller scale. These events fully justified the faith of the few bold spirits who carried on in the face of almost insurmountable difficulties. In 1947 the Eisteddfod was held at Colwyn Bay, and arrangements were made for a return to the festival of pre-war dimensions.

For the benefit of those readers who have not attended the Welsh Eisteddfod some mention of the week's musical events may be of interest.

By long tradition the first day is usually devoted to brass bands. These contests are conducted according to the rules of the Brass Bands' Association. Another day is set apart for juvenile competitions, vocal and instrumental. The average Welsh child is quite at home on the platform and is not dismayed in the least when confronted by a vast audience and the inevitable microphone. Sometimes one wishes that these youthful competitors were less precocious and more natural in manner! Be that as it may, children's day is highly popular and some delightful performances have been given from time to time by junior choirs and orchestras, as well as by individual soloists. In 1947 the practice of giving money prizes was discontinued in juvenile classes. Instead the successful competitors were awarded a book and a certificate of merit. The biggest crowds gather for the chief mixed choirs and male choirs, when some really superb choral singing is the order of the day. Vocal and instrumental solo classes fill the remainder of the week. The number of entries in the instrumental

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\*See also p. 17.

classes has usually been disappointingly small but the wider interest taken in this form of activity in our schools during recent years may produce some improvement.

A strong panel of adjudicators has to begin its day's work sometimes as early as 8 a.m. and the competitions continue until late in the afternoon when the Pavilion is cleared for the Evening Concert. Before leaving this brief survey of the Eisteddfod syllabus it should be remarked that prizes are offered for creative work in music and many native composers have thus been encouraged. One, at least, of the test pieces in every vocal competition, is by a Welsh composer. In this way, the Eisteddfod is doing a great service to Welsh music, for our composers have few other opportunities of gaining recognition.

At the evening concerts performances of standard oratorios are regular features and occasionally a remarkably high standard is reached. The selection of such works as Bach's *B Minor Mass* and *St. Matthew Passion*; Brahms' *Requiem*, Dvorak's *Stabat Mater*, Delius' *Mass of Life* and Holbrooke's *Choral Symphony*, to mention only a few examples, reflects the enterprising spirit of the choirs concerned, many of which are drawn from mining villages or rural areas. First-class orchestras and principals are engaged for the concerts and during the last two or three years guest conductors have included Albert Coates, Malcolm Sargent and Walter Susskind. It is the custom to devote one evening to music by Welsh composers and some significant works by contemporary musicians have been heard at recent concerts.

It will be seen that the National Eisteddfod is not merely a competitive festival, though competition plays a prominent part in the proceedings. Contesting is certainly keen, especially in the choral classes, but the spirit of friendly rivalry is healthier today than it ever was. Just before the war a choir contributed, out of its own funds, towards the travelling expenses of a rival choir from one of the depressed areas in South Wales! Competition has,

on the whole, had a beneficial effect on the standard of performance. There has been a tendency, mainly in the male choir classes, to over-emphasis, exaggeration and 'point-making.' Nevertheless, we remember with gratitude the delights of many thrilling performances by male choirs keyed up to one hundred per cent perfection. The ambition to excel is a natural social instinct, so it would seem that competition is a worthy incentive.

Three important considerations affecting the administration of the Eisteddfod must shortly occupy the minds of all who have the welfare of our great national festival at heart.

First, the peripatetic nature of the Eisteddfod creates recurring difficulties in organisation. Accommodation, transport, catering and structural problems arise afresh every year. No one will deny that a permanent building, constructed so as to give best possible acoustical results would be a great improvement on the temporary 'pavilions' now used. The setting up, too, of a permanent organising staff, would do much to ensure smoother running of the festival. However, it should be realised that under the present arrangement the Eisteddfod brings to a new area each year a powerful stimulus to local culture. An event of such magnitude cannot fail to produce beneficial repercussions. Choirs and dramatic societies, formed, in the first instance, to take part in the 'National' have flourished and become the nuclei of permanent organisations. This indirect influence is, perhaps, the most valuable of all contributions made by the Eisteddfod to our national life. There will be many who will maintain that the sacrifice of such cultural influences is too high a price to pay for the greater conveniences which would result were the Eisteddfod given a permanent home.

Secondly, some drastic curtailment is recommended as the Eisteddfod has grown to unwieldy proportions. A judicious pruning of the syllabus is long overdue. Seldom are adjudicators allowed sufficient time in which to deliver their adjudications, and



the instruction to 'give marks only, please' is too often heard. So numerous and varied are the events that it is quite impossible for the visitor to keep pace with them all and he is forced to choose between hearing a music competition in the main pavilion and attending one of the many conferences in a neighbouring tent. In the evening he has to decide whether to attend a concert or witness a dramatic performance at a nearby hall !

Thirdly, a closer liaison between the local eisteddfod and the National Eisteddfod could be established. There is hardly a village in Wales but holds an eisteddfod every year. These events, together with the area (or county) eisteddfodau and schools and factories eisteddfodau should be brought into closer co-operation either by creating an Association of Eisteddfod Organisers or by some other means. It should not be difficult for such an Association to work out with its affiliated members a scheme whereby successful competitors could proceed, step by step, until the National Eisteddfod platform is reached. By limiting the number of entrants for the 'National' to those who have graduated through the local grades, a consistently high level of achievement would be maintained.

Bold action along such lines would ensure that the National Eisteddfod effectively fulfils its true function in the national life. That function consists of (a) the discovery and recognition of talent by closer co-operation with the smaller eisteddfodau (b) the nurturing and encouragement of such talent by enabling outstanding performers to pursue more advanced study. Scholarships and financial assistance should be the reward of those competitors who distinguish themselves in the national competitions.

The prestige of the Eisteddfod would be much enhanced by further reforms. Adequate time should be provided for adjudications. Musical adjudications, together with a reasoned and constructive survey of the week's music should be published.

Such reports should contain suggestions for the future guidance of music committees and competitors.

All musical arrangements should be placed in the hands of qualified and experienced musicians. It is nothing short of scandalous that, under the present system, any person who so wishes may, by becoming a guarantor, serve on any committee of his or her own choosing. Voting on matters of musical policy becomes a farce when the judgement of a qualified musician is negated by the vote of a member who may have only a meagre musical knowledge. The National Eisteddfod Council can, and does, exercise its right to veto the work of a local committee, but this would rarely be necessary if the local music committee consisted solely of experienced musicians.

A uniformly high standard in choice of test pieces should be maintained. On the whole, the music sub-committee of the Eisteddfod Council sees to it that the music syllabus prepared by the local committee is up to the required standard, but occasionally lapses occur when the selected test-pieces are unsuitable, or are of little artistic merit.

Suitable accommodation for instrumental classes and juvenile solos should be provided. The spacious pavilion, built to seat thousands of people, in which the major musical events are held, is obviously unsuited to the more intimate requirements of competitors in these classes. No self-respecting adjudicator favours the use of amplifiers during actual performance, yet, if the microphones are switched off, hundreds of people in the audience are unable to hear. The obvious remedy is to transfer solo instrumental items and all junior singing to a smaller hall.

The National Eisteddfod has already contributed much to the advancement of culture in Wales. Its roots lie deep in the history of our development as a nation. Our noblest traditions are safeguarded by its widespread influence. Its further opportunities of service may all surpass that have been offered in the past. To

**adapt and mould the Eisteddfod until it realises its full potentialities as an instrument of culture must be the work of the future.**

**THE NATIONAL EISTEDDFOD COUNCIL**

*President* : Professor W. J. Gruffydd, M.A.

*Chairman* : Alderman W. Emyr Williams, LL.B.

*Secretaries* : D. R. Hughes, Y Bwthyn, Min-y-Don, Old Colwyn, North Wales; The Rev. A. E. Jones, B. A., Penmaen, Porthaethwy (Menai Bridge), Anglesey.

*Treasurer* : The Rev. Canon Maurice Jones, M.A., D.D.

## MUSIC AND RELIGION

by D. E. Parry Williams

‘ Even in the very best living tradition there is always a mixture of good and bad, and much that deserves criticism . . . ’\* Music, in its relation to religion in Wales, is no exception; and it is necessary that this should be borne in mind when taking stock of our present position. Much use is being made of the word *deterioration*, and it is therefore reasonable that we should survey the achievements of the past and endeavour to discover whether our position is due to the ‘ pastness of the past or to its presence.’

There is evidence that much care was devoted to the music of the church services in Wales in pre-Reformation times. Bangor Cathedral could boast a flourishing song school, and similar schools are known to have been in existence in connection with St. David’s and the Collegiate churches of Llangadock, Abergwili, Brecon, Llanddewi Brefi, Holyhead (Caergybi) and Wrexham. Musical standards at these churches appear to have been very high at the time, and it has been stated that the organ and choir at Bangor was unrivalled in performance. The influence of the song schools must have continued for some time for A. E. Leach in his *English Schools at the Reformation* writes: ‘ it is remarkable that even then (the sixteenth century) two of the song school masters in London whose names are mentioned are Welshmen.’

Precise knowledge of the kind of music sung at the services during this period is unavailable. But the following, written after the Reformation had begun to show its effect, provides something by way of a suggestion. ‘ Whereas . . . in the same Church was alwaies . . . vi choristers . . . by whom God was

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\*T. S. Eliot, *Points of View*.

solempny s'vd with two masses by note every daie . . . there lackithe in the sey'd Church missals, antiphoner bookes . . . and . . . one to keep the organs.' It is reasonable to infer that music had once been given an important place in the church services, although it is known that the congregation, at this time, took no part in the singing.\*

It is with the appearance of Prys' Welsh edition of the *Book of Common Prayer* (*Llyfr Gweddi Gyffredin*) that the question of hymn-singing comes into consideration. Published in 1621, six years after Hart's *Scottish Psalter with Tunes*, Prys' *Llyfr Gweddi* contains twelve psalm-tune melodies including some of Welsh origin. The psalm measures represented by these tunes had previously appeared in English psalters, viz., *Long Measure*, *Common Measure*, and *Small Measure*; and it is an interesting but strange fact that a number of Prys' metrical psalm versions could not be fitted without slight modification of some of the psalm-tunes. This, however, was the only collection of tunes which appeared in Wales for over a hundred years. The musical condition within and outside the Church became one of extreme poverty after the accession of Henry Tudor to the throne. No reference can be found to the publication of music of any kind and it can be gathered that the state of religious music at the time was at a very low ebb. When Morris' new edition of *Llyfr Gweddi Gyffredin* appeared in 1755 the Revivalist movement had begun to run its course in Wales; and the re-publication of this book may have been an expression of awakening to the new religious situation. It was reprinted in 1770 with the addition of twenty-four psalm-tunes edited by Evan Williams of Llangybi (born c. 1706) who had noted the tunes with an accompanying bass part but leaving the inner part to be devised extemporaneously by the tenors. The tunes are interesting in that they contain two new psalm-tune measures, viz.,

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\*L. S. Knight, *Welsh Grammar Schools*.

*mesur byr Cymreig* (Welsh short measure 6. 7. 8. 7.) and *mesur Salm Cymreig* (Welsh psalm measure, no longer in general use), thus supplying all the measures necessary for the rendering of Prys' metrical psalms.\*

Nonconformity had by this time established itself in the country. Nonconformist hymn-books had been appearing since the early years of the eighteenth century, and importance was being attached to psalmody in the services. But grave doubts existed as to the suitability of allowing the congregation to take part in the singing of hymns in the services. The Baptists had decided against this in 1652 and it is significant that no Baptist hymnal seems to have appeared until 1772. It was through the influence of Wesley and Whitefield on the revivalist leaders (Howel Harris, Daniel Rowland, and others also) that the practice of hymn-singing by the congregation became established and widespread. Its popularity resulted in an appeal 'to all who could do so to endeavour to compose hymns'; and amongst those who responded was William Williams (Pantycelyn) who was to become Wales' greatest hymn-writer. His *Selection of Psalm-and Hymn-tunes from the best Authors* appeared in 1787 and contained a number of tunes which have since become well known, e.g., *Helmseley*, *Leoni* and *Judgement*. The majority of the tunes used by Williams were borrowed from English sources since he deliberately avoided the use of folk and carol melodies as being unsuitable.

Congregational singing appears to have been begun in Wales about 1740. Hymn-singing by the congregation became customary at the end of the services, and a hymn-tune, once begun, would be repeated upwards of thirty to forty times. Very rarely was any form of instrumental accompaniment used in the chapels, and the following extract from a letter written by Williams in 1762 shows that he did not favour accompaniment of any kind in the services.

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\*See R. D. Griffith *Hanes Dechrau Canu Cynnulleidfaoi* (Y Cerddor, 1931, Vol. I.).

‘ When the blessed gift of the Holy Spirit came upon the people the ‘ spirit within ’ was of itself sufficient to the whole man, body and soul, to praise the Lord without any musical instruments other than the media of graces ordained by the Lord, viz., preaching, praying and singing ! ’

This attitude was different from that of the established Church in Wales at the time. As part of the endeavour to improve the standards of church singing, itinerant teachers were engaged to visit the parishes to teach people to sing psalms and encourage the playing of instruments at church services. In spite of the efforts, however, little improvement seems to have been made in connection with the music of the church services, and it is recorded that at the consecration of a Bishop of Llandaff in 1802 the musical portions of the service were provided by a choir of a dozen choristers from the National School accompanied by a bass viol, this being the only instrument then available at the Cathedral.

Outside the churches, on the other hand, a real development seems to have been made in congregational singing throughout the country, due, undoubtedly, to the concentration of effort upon hymn-singing. Burning with the religious enthusiasm engendered by the revivalist movement and freed from the liturgy of the church services, the people became devoted to the sermon and the hymn-tune which became their main sources of religious inspiration.

From the purely musical standpoint, however, there was obviously much to be desired. It could hardly be expected that religious zeal, as expressed in hymn-singing at the time, should have been matched by musical discernment as judged by aesthetic standards. Few could read music, and the practice of singing two lines of a hymn at a time, given out by the minister, could hardly have been very satisfactory. The quality of the hymn-tunes, too, was, for the most part, poor ; and the melodies acquired a great deal of varied ornamentation in their aural transmission from one locality to another. There was also the difficulty with

the harmonisation of the hymn-tunes. The practice of writing down harmonised versions of hymn-tunes in note books kept by the more musically gifted members of congregations, has provided us with specimens of the kind of harmonisations adopted ; and these point clearly to their elementary and often crude character. Little progress appears to have been made in this respect until the beginning of the nineteenth century with the publication of collections of hymn-tune books, notably Richard Mills' *Caniadaeth Seion* (1840), John Ambrose Lloyd's *Casgliad o Donau* (1843), and Ieuan Gwyllt's (John Roberts') *Llyfr Tonau* (1859). The last named, a model of scholarly musicianship and sound judgment, is generally regarded as having had the greatest of all influences on the progress of congregational singing in Wales. Its masterly preface emphasises the importance of musical discrimination in the choice of tunes for religious worship, and of adequate preparation for the services so as to make possible an intelligent and accurate reading of the hymns by the congregation as a whole. His aim was 'to familiarize the Welsh with a collection not merely of good tunes, but of the best that could be found in the world.' His methods, which are described in his preface, were scrupulously impersonal and objective, and resulted in collections in which the chorale and the finest psalm-tunes appeared along with the strongest and most durable of Welsh hymn-tunes then in existence.

In order to give substance to his ideals, Gwyllt undertook the task of conducting hymn-tune festivals (*cymanfaoedd ganu*) throughout the length and breadth of the country. Large congregations were introduced to the singing of chants and anthems and oratorio choruses, all of which had within them the possibilities of enlarging the scope of Nonconformist worship. Standards of congregational singing improved, but owing to the severe musical limitations imposed by the form of service, little was realised of these possibilities. But the improved standard of singing engendered by the *cymanfa ganu* not unnaturally had its influence



in other ways. The rendering of an occasional oratorio chorus encouraged interest in the oratorio itself, stimulated undoubtedly by the appearance of the new musical notation (the solfa) and the new emphasis placed on sight-reading. It is interesting to observe in the pages of the Welsh Monthly Musical Journal (*Y Cerddor*) begun in 1861 by Ieuan Gwyllt, how the notices of oratorio performances became progressively more frequent. The *Messiah* and the *Creation* figure most prominently but there may also be seen accounts of performances of Tanymarian's *Ystorm Tiberias*, the first full-scale oratorio by a Welshman, written to Welsh words and obviously modelled upon Handel and Mendelssohn. This oratorio gained a passing success and was published in Bethesda (Caernarvonshire) with revised accompaniments by S. S. Wesley; and the fact that it was being publicly performed during the eighteen sixties is a pointer to the possibilities in Wales at the time.

It is in the more populous areas of South Wales that the greatest achievements were realised in connection with oratorio, and more particularly in the Cardiff, Merthyr and Swansea districts. The programme of works performed at the first Cardiff Triennial Festival in 1892 was an ambitious one and worth mentioning. Sir Joseph Barnby was engaged as the guest conductor and the following works were performed at the three day festival: Dvorak's *Stabat Mater*; the *Elijah*, *Hymn of Praise*; Hubert Parry's *Blest Pair of Sirens*; the *Messiah*, and Dr. Joseph Parry's *Saul of Tarsus*. Since that time oratorio performances have become increasingly popular throughout the country, and, following the English example, Bach and Brahms and more modern composers have taken their place along with Handel and Mendelssohn. Bach's *Christmas Oratorio* received its first performance in Wales at Aberdare in 1911, and a number of his church cantatas are sung to Welsh words. Performances of his larger works such as the *Mass in B Minor*, and the *St. Matthew Passion* have been given at National Eisteddfod concerts, and at the Newtown (Montgomery) and Three Valleys

(South Wales) Festivals. Brahms' *Requiem*, too, received its first performance with Welsh words at the 1946 National Eisteddfod at Mountain Ash. Oratorio, like hymn-singing, has proved a vehicle of genuine musical expression to the people of Wales. But it must be mentioned that the eminent guest conductors who have visited Wales have not come to a Three Choirs Festival but to the Three Valleys ! This is a forceful reminder that Wales is largely a Nonconformist country. 'The tree of Welsh religious music' as Canon Roberts has pointed out 'did not, as in England, spread forth its branches within the rich soil of the Cathedral Close, but struggled for a bare existence in the strong soil of the mountain side.' This, he states, is due to the fact that the Church in Wales has all along been divorced, and probably alienated from, the life and language of the people.

It is not quite clear as to whether we are to ascribe the condition of church music in Wales to the unsuitability of the 'rich soil of the Cathedral Close' or to the manner of its cultivation. The fact appears to be that a hundred years ago the standard of the churches and cathedrals was not comparable with those of the English cathedrals. Welsh churches were unaffected by the musical developments in England which resulted from the appearance of the *English Cathedral Psalter* in 1840. It was only in isolated churches in Wales that the chanting of psalms was introduced, first in some of the Caernarvonshire churches, and then in South Wales. In most parts of the country at that time Welsh was the only language understood by the people. How then could the congregations have possibly been expected to have taken to psalm-singing ? And even when Welsh psalters began to make their appearance the difficulties of pointing proved almost insurmountable. It is difficult for us to realise the musically unattractive character of the Welsh Church services at this time, when practically nothing of an indigenous order was possible. It may be assumed that choral settings of the canticles were not attempted, nor could they

be sung in chant form. The cathedrals did what was possible under the circumstances, and at Bangor the organist, Dr. Rowland Rogers, did a great service towards the music of the Church in North Wales, helping to bring out a Welsh Psalter and encouraging the churches in every way possible. With the passing of time and the development of the ability to read both English and Welsh throughout the country, the language difficulties became eased. Along with this, too, has been noticed a progressive tendency on the part of the Church to draw closer towards the life and language of the people. Sung services in Welsh have become a regular feature of the cathedrals, and of many parish churches, and a counterpart to the *cymanfa ganu* has been found in the form of combined hymn-tune festival services, held at the cathedrals and larger churches. In this way it has been made clear that an effort is being made to improve standards of congregational singing, thus making the services more generally attractive to the people. This, of course, is the crux of the matter concerning the music of the Church. Its rich liturgy provides ample scope in the settings of the canticles, the Communion Service, psalm-singing and anthems, and in the cathedrals and larger churches the necessary musical direction is available and makes possible in some cases the realization of a high standard of achievement in the less familiar fields of plainchant and unaccompanied singing.

Nonconformist communities, too, are hard at work considering the musical developments appropriate to the chapels. Their problem differs from that of the Church in that complete freedom to decide the forms of service tends to over-simplification and an over-dependence upon hymn-singing by the congregation. Quite clearly, the emphasis in the future needs to be placed on the music of the service rather than on the *gymanfa ganu*, which has tended to become an end in itself. This was not the aim envisaged by Ieuan Gwyllt who intended that it should be the means of preparing and perfecting the music of the services ; and its apparent failure

from this standpoint has given rise to considerable scepticism and apprehension as to its future. It has come to be regarded as an established element of the national tradition and the danger lies in the tendency to cling to tradition for its own sake, regarding it as something hostile to all change and 'aiming to return to some previous condition instead of stimulating the life which produced that condition in its time.' The gymanfa ganu has lost its vitality precisely because it has rested upon its past achievements. Its protagonists are now, for the most part, trying to collect the dead leaves and to gum them back on to the branches, forgetting that the tree, if sound, must of necessity put forth new leaves.\* The vitality of the gymanfa ganu in the future will depend upon its being used as a means towards helping to realise the wider musical possibilities of Nonconformist worship. It is important, therefore, that the scope of these possibilities should be clearly envisaged. Can there be any reasonable objection to the assimilation of certain elements of the traditional liturgy of the Church ; and is there any reason why the chanting of psalms and singing of canticles should not form a regular part of the Nonconformist services ? Nor does there appear to be any reason why there should not be a school of religious music in Wales aiming to disseminate knowledge and ideals in connection with the choice of music, standards of singing, accompaniment of the services, and organ playing in relation to worship.

The tendency in Nonconformist circles will, undoubtedly, be towards achieving wider musical scope for the services based upon congregational singing. For the Church the aim will be to bring the congregation to take a more effective part in realising possibilities which are already offered by the services. It seems likely that the lines of these two directions will meet somewhere in a common ground in which the ingredients of the two soils mentioned by

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\*Cf. Eliot, *Tradition*.

Canon Roberts will be recognisable ; and that in this ground the 'tree' of religious music in Wales will flourish and give rise to a new and fuller tradition born of the old.

### IMPORTANT ORGANS

- BANGOR, St. Deiniol's Cathedral. *Make Hill ; manuals 4 ; speaking stops 64 ; couplers 15.*
- BRECON, Cathedral. *M. Hill, Norman and Beard ; man. 3 ; sp. st. 34 ; cp. 10.*
- CARDIFF, Conway Road Church. *M. Harrison ; man. 3 ; sp. st. 34 ; cp. 13.*
- CARDIFF, Llandaff Cathedral. The old organ was almost completely destroyed by enemy action during the second world war and is temporarily replaced by a small Hill organ. Some pipe work from the old organ (Hope Jones, Hill, Norman and Beard) is expected to be available again.
- CARDIFF, Park Hall. *M. Willis II ; man. 3 ; sp. st. 45 ; cp. 10.*
- CARDIFF, St. Catharine's Church. *M. Harrison ; man. 3 ; sp. st. 35 ; cp. 7.*
- COLWYN BAY, Penrhos College. *M. Rushworth and Dreaper ; man. 3 ; sp. st. 21 ; cp. 12.*
- LLANDUDNO, Parish Church. *M. Rushworth and Dreaper ; man. 3 ; sp. st. 39 ; cp. 13.*
- ST. ASAPH, Cathedral. *M. Hill, Norman and Beard ; man. 4 ; sp. st. 42 ; cp. 9.*
- ST. DAVID'S, Cathedral. *M. Willis I ; man. 3 ; sp. st. 32 ; cp. 8.*
- SWANSEA, Civic Centre. *M. Willis III ; man. 4 ; sp. st. 53 ; cp. 24.*
- SWANSEA, Parish Church. *M. Hill, Norman and Beard ; man. 3 ; sp. st. 41 ; cp. 14.*
- TENBURY, St. Michael's College. *M. Willis I ; man. 4 ; sp. st. 55 ; cp. 16.*

### CATHEDRAL ORGANISTS SINCE 1900

#### BANGOR

- 1892-1906. Tom Westlake Morgan.
- 1906-1927. Roland Rogers, D.Mus. Oxon.
- 1927- Leslie Douglas Paul, M.A., B.Mus. Oxon, F.R.C.O., A.R.A.M. (*hon. causa*).

#### LLANDAFF

- 1894-1937. George Galloway Beale, Mus.B.Dunelm., F.R.C.O.
- 1937-1946. William Henry Gabb, F.R.C.O., A.R.C.M.
- 1946- A. Vernon Butcher, M.A., D.Mus. Oxon., F.R.C.O.

**ST. ASAPH**

1898-1901. Archibald Wayet Wilson, D.Mus. Oxon., F.R.C.O.

1901. Cyril Bradley Rootham, M.A., Mus.D.Cantab.

1901-1917. William Edward Belcher, M.A.Cantab., F.R.C.O., A.R.C.M.

1917- Harold Carpenter Lumb Stocks, Mus.D.Dublin, F.R.C.O.

**ST. DAVID'S**

1896-1922. Herbert C. Morris, M.A., F.R.C.O.

1922- Joseph Soar, M.B.E., Mus.D.Cantuar., Mus.B.Dunelm.  
F.R.C.O., A.R.C.M., Hon.A.R.C.M.

## MUSIC AND THE COMMUNITY

*by Barbara Saunders Davies*

Of all the arts, music is perhaps the most closely linked with the life of the community, for a musical work cannot be said to reach complete fulfilment until it is in the act of being performed and listened to—usually a collective act. Many forms of music have originated in the desire of communities to express their feelings collectively in an ordered concerted fashion. We have music for religious and ceremonial occasions, war, marriage and merry-making, and for providing rhythm in sea shanties and working and marching songs.

As civilisation became more sophisticated the elements of aesthetic enjoyment and entertainment gained ground. The professional and virtuoso appeared and now dominate the scene in front of a passive, non-participating audience. The standard of performance has undoubtedly improved, but we must be careful not to lose thereby the folk and amateur element in art which is the spring that nourishes professionalism itself.

There seems no reason why these two streams should not flow together, for as people become more familiar with music through making it themselves, the more will they appreciate the satisfying performance of the expert. Furthermore his skill will stimulate them to achieve greater excellence as amateurs. The richest periods in musical history have been those in which there have been a large number of cultured amateurs for whom composers could write—witness the Elizabethan period in England when madrigal singing was a common after-dinner recreation.

Wales, owing to its scattered population and difficult communications, has been less affected by the rise of professionalism ; and

in the past has had to depend largely on amateur enterprise for her music. The result has been a greater popular participation and an overwhelming preponderance of vocal music.

In mediaeval times both vocal and instrumental music must have flourished,\* but Wales did not participate in the great development of instrumental music in Europe from the 17th century onwards. This took place in the courts and towns and evolved largely out of sophisticated dance forms, resulting in the suite and sonata. True, the countryside had its dances too, but wherever religious revivals were effective, as in Wales, dancing was discountenanced and the fiddle became suspect as an instrument. Most of our folk-dances have been lost. A few instruments persisted in the churches till about fifty years ago but, apart from a rare survival here or there, they have long been supplanted by the pale harmonium.

An easy going temperament, often lacking the persistence necessary to master the difficulties of instrumental technique and the reading of music, has contributed to the present low ebb of instrumental music.

Singing, however, comes easily to the Welshman. He need only use his ear to remember, and gifted naturally with a fine voice it is a pleasure to use it, whether alone behind the plough or breaking into harmony in company with a few friends. Unfortunately the emotional and dramatic temperament of the Celt often leads this vocal enthusiasm to excesses of bad taste, nourished by the flood of third-rate music that poured into the country in the last century. With all their gifts, few have the desire to do more than bring the house down at a local concert or pot-hunt at an eisteddfod. The rare ones who break away and achieve distinction seldom return to their native heath for they find the atmosphere too stifling and parochial. Their wider outlook is not recognised or appreciated and they arouse the jealousy of the small fry at home who fear their own

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\*See page 13.



mediocrity being exposed in such company. This is an unpleasant truth that must be faced. We must judge ourselves by international standards and not oblige our finest sons to seek their fortunes elsewhere because we here are so ignorant that we are easily satisfied with the mediocre. Nor need we fear the stimulating affect of welcoming good music and good musicians from outside, just because we were unfortunate enough to import a lot of undesirable influences during the last century—a century in any case not renowned for its good taste. The outmoded sentimental and melodramatic victorianisms are weeds in our garden. They should be cleared out in order that we may reach once more the spirit that gave us the strong simple beauty of our folk-songs and old hymns. This spirit can develop if it be combined with broad culture and contact with the main stream of music both old and new. A great deal of what is now offered as Welsh music is a mere pastiche and the few competent Welsh composers whose work is fit to be heard in any company do not get much popular hearing.

What sort of music-making goes on in the average community today? Singing is still the popular choice though it is to be feared that crooning and other forms of sickly orgies are influencing the repertory and voice production of the younger generation. There is very little music-making in the home. The harp unfortunately is almost extinct. The daughter of the house, perhaps learns a little piano, and her examination certificates, reverently framed, adorn the parlour walls.

The miscellaneous village concert consists mostly of the old warhorses—inferior part songs, interspersed with sentimental and comic solos. Even where a well-drilled local choir may include some quite good items, the programme is usually spoilt by its members' choice of solos.

The local eisteddfod puts up the same sort of programme largely to attract the greatest number of entries, as it is run to make money for local causes and not to promote good art. It brings out the

unfortunate competitive spirit which focusses attention on the performer and not on the music. Children and young people are encouraged to force their voices.

The most flourishing musical activity is perhaps the *gymanfanu*—the annual singing festival in the churches both free and episcopal, especially the former. The chapels are packed from morning till evening—three sessions as a rule, only interrupted by intervals for refreshments. The singing is tremendous both in volume and enthusiasm and, if the conductor is the right sort, it is sometimes very good. Many of the hymns selected are fine old Welsh melodies. The anthem is usually indifferent. Here is a need for good Welsh translations of suitable standard works. The children in the afternoon session come off the worst as some of the music deemed suitable for them is maudlin.

It is a pity that more attention is not given to chanting in speech rhythm, for with the natural Welsh feeling for words, the good articulation, and the poetic richness of the Welsh language, there is material to achieve something very fine.

Many a small town or perhaps a particular chapel will do its *Messiah* or *Elijah*. A few brave conductors will engage a handful of orchestral players to assist the organist—a cheerful little band crowded on to a substantial platform erected by the local carpenter and tastefully draped by the ladies. But others, not liking to betray their ignorance of staff notation or fearful of the squeaking catgut of some amateur fiddlers, cling to the organ as sole accompaniment.

You may still find tucked away in the folds of the hills, little villages where, once a week in the schoolroom or vestry, young and old will gather under the honest leadership of some veteran enthusiast to sing and learn to sing. To some it is still worth a three mile trudge through the mud from outlying farms. They are not satiated with ready-made entertainment. True, it is only tonic solfa notation they learn, but without this simple system Wales would be a musically illiterate nation. Unfortunately even the

ability to read solfa is fast disappearing in the rising generation. Let those who scoff at solfa stop and consider how they learnt the varying intervals of our scales. Was it not on an instrument, and not with the voice alone? With all its limitations, solfa produces secure intonation without guesswork. The pity is that it is not quickly combined with staff notation and that more instrumental teaching is not available, for there is now a genuine demand for it in many places.

Here and there, owing to individual initiative, encouraging work is being done with the means available—it may be choirs adding Purcell, Brahms and Vaughan Williams to their repertoire, or perhaps Holst or Schubert with Welsh words; a string orchestra giving concerts in a cathedral; a madrigal group adding the pastoral touch of recorders to their carols; penillion singing with varied instrumental accompaniment including strings, woodwind and even guitar. It is heartening to find an operatic society such as that at Ystradgynlais achieving outstanding productions of grand opera, or an arts club like that at Mynydd Mawr breaking through local and sectarian divisions to unite in first rate musical and dramatic productions.

Chamber music players used to think nothing of driving forty miles and back to meet and play together. A few music clubs flourished drawing their members from a wide area, and by combining professional with good amateur work, provided excellent concerts with a touch of local interest. One such club held its chamber concerts in the drawing rooms of large private houses thus providing the ideal intimate surroundings in which such music was born. After one concert a lady explained over a cup of tea, that she didn't like highbrow music but she liked this sort of music. She had just been listening to Mozart and Brahms piano quartets! Is there not something wrong with the way good music is often presented to the unfamiliar public?

Successful attempts have been made to run eisteddfodau with some artistic standards where there is enough enterprise in the neighbourhood. Newbridge-on-Wye was a refreshing example which, if it could become general, would be a great stimulus, but as long as people can go on winning with the same old hackneyed pieces, they will not learn anything else. Besides which, one would need a new race of adjudicators with knowledge and taste.

The Women's Institutes have organised some admirable County Festivals in the past, but during the war their energies turned more to 'make do and mend' and similar problems.

Such are the indigenous products of local efforts throughout the length and breadth of the land from Bethesda to Milford Haven and from New Quay to Knighton.

What has organised music done for the community?

Largely through the interest and generosity of the Misses Davies of Gregynog the University Council of Music for Wales was set up and Sir Walford Davies became its first director. Scope was given to his bold enterprise. A rush of fresh air came into Wales with the Aberystwyth, Three Valleys, Newtown and revived Harlech festivals—more perhaps than she could appreciate at the time.

Sir Walford also held the professorship at Aberystwyth University, and during this time he brought the very best in music and musicians into the country. Nor did he forget the small places, for he sent the University of Aberystwyth, Bangor and Cardiff Trios out to give lecture-concerts in the villages and in the secondary schools. The work in the rural areas the Dorian Trio has carried on to this day. They were 'travellers in music' as one of them put it to Sir Walford's great amusement—a term he later adopted for the musical missionaries he sent out under the Council for the Encouragement of Music and the Arts.

With grants received from the National Council of Social Service, the Council of Music was able to arrange concerts and music making groups in the clubs and educational settlements in the mining areas

during the industrial depression. Under a tutor or leader these groups combined singing or playing, sight-reading, listening, and talks and discussions. They replaced in some way the old Ysgol Gân or singing school of the churches, which in the past had been the principal means of teaching the people to read music.

During the war a renaissance of community music making began in many parts of Wales. Under the Pilgrim Trust, with Sir Walford Davies' inspiration, the Council for the Encouragement of Music and the Arts (CEMA) began its work of providing concerts all over the country and at the same time the Carnegie Trust expanded its musical education policy. In Wales both these bodies worked through the University (National) Council of Music. The CEMA Traveller could draw together the musical threads of the district, amateur as well as professional. Music groups, both choral and instrumental, sprang up wherever a leader was to be found to do the preparatory and follow-up work, and these naturally formed the nuclei for the organisation of CEMA concerts. County Music Committees were formed. Most of the active leaders attended them and, together with the CEMA Traveller, were able to plan activities in the county—including concerts, classes, advisory visits, one-day schools and combined festivals.

The groups were as diverse as can be imagined. Some wanted to learn to read music and sing a few simple songs. Others developed into small choirs and gave a concert or two of the music they had been studying, assisted maybe by a few professional instrumentalists. Others took up the recorder and found delight in ensemble playing. Where a teacher was available one or two string classes became established and were able to join in the orchestral accompaniments of choral concerts. A few evacuated families brought with them the chamber music habit, and isolated local instrumentalists and one or two members of the forces joined up with gladness to make music together. In certain towns there were sufficient players to form small orchestras.

The persistent few who had trod a lonely up-hill path rejoiced to find the cause they had laboured for thus officially sponsored. It meant a lot to have a musician of wide experience drop in and have a chat by the fire. Perhaps they would like to get a few strings to accompany a cantata, or hear of a good tenor not far away, or have a look at some scores to choose a work to study next year? They would hear what so-and-so was doing and talk about the world of music generally.

Sir Walford died. CEMA (now the Arts Council of Great Britain) changed its policy. It withdrew the Travellers and substituted a regional administration with mere concert organisers. It turned its attention to the larger towns, to the inevitable loss of the Welsh communities which are mainly rural. Wales is not one large coalfield as many people imagine—the industrial area is relatively small though disproportionately influential.

Rural music-making has not recovered from the loss of Sir Walford's 'Twelve Apostles' as he called his Music Travellers in Great Britain. Much that bore promise of good fruit is disintegrating. The County Music Committees aimed at being representative of all serious forms of music-making in the county. They provided a common ground where all could meet, exchange ideas, state needs and arrange events. Local Education Authorities were most co-operative, many Directors of Education being active members and often filling the chair.

Had these County Committees been recognised and given representation on a national body, or had such a national body been formed to include them and other musical interests in the Principality, we should have had the basis for a real musical parliament. Add to this a Director of Music with vision and ability aided by two or three 'Travellers' of the right calibre—capable performers with a wide cultural background and sense of social responsibility as Sir Walford Davies insisted—and we should have had a growing organism with its roots in the countryside.

But the County Committees were almost ignored. No one consulted them, no one reported to them. They were left with so little to do that members lost interest.

Whether County Music Organisers can fill the gap of the Travellers remains to be seen. They cannot provide the area link as before. In time they will probably come under the direction of Local Education Authorities. At present only six have been appointed. These have done promising work such as initiating Extra-Mural classes, inducing small choirs to study some worth while work with a view to giving a joint performance, or suggesting to some youth clubs a co-operative effort such as Christmas tableaux combined with appropriate carols and readings. Courage and persistence are needed to get anything done. Certainly a County Committee without someone to do the work is helpless.

It is unfortunate that the word 'organiser' suggests a bureaucratic intervention rather than a friendly visiting musician bent on inspiring and guiding the general musical activities of the neighbourhood. We are suffering from an epidemic of organisations. The ordinary person is bewildered by the multiplicity of bodies he has to deal with. The Arts Council of Great Britain, the National Federation of Music Societies, the Carnegie Trust, the Local Education Authorities, the University (National) Council of Music for Wales, and this latter Council's new-born child, the Welsh Federation of Music and Arts Clubs, all offer financial assistance for either concerts or educational work.

Many new clubs have been formed to take advantage of these facilities. Some affiliate themselves to one body, some to another. Certain older clubs prefer to remain independent, for the grant-aided concert can have an unsettling effect. The affair can get too big, and out of the hands of the genuine music-lovers, becoming little more than an honorary branch of a concert agency. The emphasis gets placed on the artist and his box office draw rather than on the music. Furthermore, in this type of club the members

are mainly audience, listening to concerts, recitals, lectures and gramophone. There is little if any participation in music-making.

There could hardly be a more difficult time to write about music in Wales. Who can see what may emerge out of these divided and conflicting energies and whether the co-ordinating power, should it ever arise, will fall into wise hands. ?

What is certain is that we need first class musicians to set before us standards of the highest value. The well-being of democracy in music as in everything else, depends on its capacity to throw up the right leaders and on its own considered and enlightened willingness to accept the guidance of such leaders rather than of ambitious and self-important mediocrities.

The writer is well aware that severe and critical words have been used. They have been used deliberately in the conviction that it is an ill service to our country to minister to her self-complacency. We are part of the great current of European culture and must take our place in it both receiving and giving. This we cannot do unless we are eager to reach a high level of achievement and are satisfied with nothing less. We need the popular growth from the bottom upwards together with the guidance of universally recognised artistic authority from above downwards. Upon the healthy interaction of these two forces will depend the fertile development of our musical life.

### NON-COMPETITIVE FESTIVALS

MONTGOMERYSHIRE FESTIVAL, NEWTOWN, *Organising Director* ; J. Morgan Nicholas, *Secretary* : J. Glynn Jones and D. D. S. Taylor, County Recreation Association, Recreation Offices, Newtown.

THREE VALLEYS FESTIVAL, *Organiser* : The Council of Music, University Registry, Cathays Park, Cardiff.



## THE WELSH FEDERATION OF MUSIC &amp; ARTS CLUBS\*

*President* : J. Charles McLean, F.R.C.O.

*Chairman* : R. Bell Jones, M.A.

*Vice-Chairman* : Gomer Evans.

*Secretary* : D. Roger Jones, 59 Shingrig Road, Nelson, Glam.

*Treasurer* : C. W. Dixon.

## MUSIC CLUBS

**ABERDARE MUSIC & ARTS CLUB**, G. Davies, 'Rugge' Jewellers, Cardiff Road, Aberdare, Glam.

**ABERDOVEY**, *see* TOWYN & ABERDOVEY.

**ABERGAVENNY THREE ARTS CLUB**, Miss Phyllis Scott, 3 Trinity Terrace, Abergavenny, Mon.

**ABERGELE MUSIC CLUB**, the Hon. Mervyn Roberts, Bryn Aber, Abergele.

**AMMANFORD AND DISTRICT MUSIC & ARTS CLUB**, Neville Tarr, 71 Hind Street, Ammanford.

**BANGOR MUSIC CLUB**, The Secretary, Music Club, Bangor.

**BARRY MUSIC CLUB**, Miss Doreen Davies, Penybryn, 287 Barry Road, Barry, Glam.

**BARGOED MUSIC & ARTS CLUB**, H. G. Williams, Maesycoed, Hillside Park, Bargoed, Glam.

**BRYNMAWR MUSIC CLUB**, Miss L. Cohen, 244 King Street, Brynmawr, Brecks.

**CARDIFF MUSIC CLUB**, Miss P. Theophilus, 18 Llwyn-y-grant Road, Cardiff, Glam.

**CARDIFF AND DISTRICT ORGAN CLUB**, David T. Williams, 126 Pantbach Road, Whitchurch, Cardiff, *tel.* Whitchurch 151.

**CAERPHILLY MUSIC & ARTS CLUB**, Islwyn Rees, 1 Aberwarw Terrace, Abertridwr, Glam.

**CARMARTHEN ARTS CLUB**, The Secretary, Arts Club, Carmarthen.

**CHEPSTOW ARTS & CRAFTS SOCIETY**, Mrs. E. A. Butler, 11 Beaufort Square, Chepstow, Mon.

**DOWLAIS MUSIC & ARTS CLUB**, John Dennithorne, Trewern House, Dowlais, Glamorganshire.

**FERNDALE MUSIC & ARTS CLUB**, W. D. Evans, 100 Richards Street, Mardy, Rhondda, Glam.

**FLINT MUSIC CLUB**, Mrs. J. M. English, 63 Kings Avenue, Flint.

**GARW MUSIC & ARTS CLUB**, T. J. R. Jones, Garw Secondary School, Pontypynmer, Glam.

**GLYNNEATH WELFARE MUSIC CLUB**, Harold Williams, Welfare Library, Glynneath.

**HAVERFORDWEST ARTS CLUB**, R. G. Walters, Awenfryn, Barn Street, Haverfordwest, Pembs.

**KIDWELLY MUSIC & ARTS CLUB**, Miss G. Gravelle, 39 Lady Street, Kidwelly, Carm's.

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\*For further information see page 92.

- KNIGHTON MUSIC & ARTS CLUB, Mrs. A. M. Graves, Church Cottage, Knighton, Radnorshire.
- LLANDILO MUSIC & ARTS CLUB, J. M. Davies, Wedgwood House, Llandilo, Carmar.
- LLANDRIDOD WELLS MUSIC CLUB, Walford James, County Secondary School, Llandridod Wells.
- LLANDUDNO MUSIC & ARTS CLUB, Miss Nest Davies, Central School, Llandudno.
- LLANELLY MUSIC CLUB, The Secretary, Music Club, Llanelly.
- LLANFYLLIN MUSIC CLUB, The Secretary, Music Club, Llanfyllin.
- LLANGOLLEN ARTS CLUB, E. Norman Roberts, Siamberwen, Llangollen.
- LLANIDLOES MUSIC CLUB, Miss Enid Parry, Tryfan, Llanidloes, Mont.
- LLANSTEPHAN ARTS CLUB, R. Jones, School House, Llanstephan, Carmar.
- MAESGLAS MUSIC & ARTS CLUB, The Secretary, Maesglas Hotel, Pencoed, near Bridgend, Glam.
- MAESYDDERWEN MUSIC & ARTS CLUB, W. J. Evans, Penrallt, Brecon Road, Ystradgynlais, Breconshire.
- MAESYRHAF MUSIC & ARTS CLUB, Garfield Rees, 115 Kenny Street, Tonypandy, Glam. Tel. : Tonypandy 3353.
- MERTHYR MUSIC CLUB, The Secretary, Educational Settlement, Merthyr Tydfil, Glam.
- MILFORD HAVEN ARTS CLUB, Miss Margaret A. Lewis, Town Hall, Milford Haven, Pembrokeshire. Tel. : Milford Haven 500.
- MOLD MUSIC CLUB, Ceiriog Williams, 13 Highfield Villas, Mold, Flintshire.
- MYNDD MAWR COUNCIL OF THE ARTS, D. J. Evans, Penyrorfa, Crosshands. Tel. : Crosshands 55.
- NEATH MUSIC & ARTS CLUB, Miss Margaret Morris, Youth Club, Neath, Glam.
- NEWPORT MUSIC & ARTS CLUB, Miss Irene M. Jones, 2 Cedar Road, Newport, Mon.
- NEWTOWN MUSIC & ARTS CLUB, R. Griffiths, 8 Broad Street, Newtown, Mont.
- PEMBROKE MUSIC & ARTS CLUB, Miss Ellis, Penvro Studios, Pembroke, Pembrokeshire. Tel. : Pembroke 253.
- PENARTH MUSIC CLUB, Ifor Jones, 8 Hickman Road, Penarth, Glam.
- PENCOED. See MAESGLAS.
- PONTYPOOL MUSIC & ARTS CLUB, The Secretary, Educational Settlement, Pontypool, Mon. Tel. : Pontypool 266.
- PONTYPRIDD MUSIC & ARTS CLUB, The Warden (Brynley Lewis), Educational Settlement, Pontypridd. Tel. : Pontypridd 2541.
- PORT TALBOT ARTS COUNCIL, J. Fogg, 45 Cimla Crescent, Neath, Glam.
- PORT TALBOT FORUM, D. J. Davies, 11 Abbey Road, Port Talbot, Glam. Tel. : Port Talbot 30.
- R.F. EQUIPMENT LTD. MUSIC CLUB, Mrs. G. Dow, R.F. Equipment Ltd., Trading Estate, Hirwaun.
- RHYL MUSIC CLUB, Miss D. L. Chapman, Y.W.C.A., Rhyl, Flintshire.
- RISCA MUSIC CLUB, The Secretary, Oxford House, Risca.
- RUTHIN MUSIC CLUB, Mrs. Violet Evans, Ardwyn, Ruthin, Denbighshire.

SWANSEA MUSIC & ARTS CLUB, D. J. Thomas, 10 Belgrave Court, Swansea, Glam.  
 TENBY ARTS CLUB, I. N. Lawrence, Wonford Lodge, The Norton, Tenby.  
 TOWYN & ABERDOVEY ARTS CLUB, C. J. Mercer, Bryn y mor, Aberdovey.  
 TREDEGAR MUSIC CIRCLE, Miss G. L. Jenkins, 15 Rawlinson Terrace, Tredegar, Mon.  
 TREHARRIS MUSIC & ARTS CLUB, The Rev. D. E. Thomas, The Park, Treharris.  
 WELSHPOOL MUSIC CLUB, W. M. Evans, Borough Surveyor's Office, Borough Council Offices, Welshpool, Mont.  
 WREXHAM CLEF SOCIETY, B. Priestner, 24 Queen Street, Wrexham.  
 YSTRADGYNLAIS, *see* MAESYDDERWEN.

### THE NATIONAL FEDERATION OF GRAMOPHONE SOCIETIES

*Office* : Talbot Mansions, 25 Museum Street, London, W.C.1.  
*President* : Sir Adrian Boulton, M.A., D.Mus.  
*Chairman* : William W. Johnson.  
*Vice-Chairman* : F. Eric Young.  
*Secretary* : F. G. Youens, 200 Totteridge Road, High Wycombe, Bucks.  
*Treasurer* : S. O. Miebs, 87 Broadfield Road, Catford, S.E.6.

### GRAMOPHONE SOCIETIES

ABERTILLERY MUSIC APPRECIATION CLASS, R. Wallace, 47 High Street, Six Bells, Abertillery.  
 ABERTILLERY, OLD TYLLERIANS MUSIC GROUP, M. Morgan, 138 Richmond Road, Abertillery.  
 CAERLEON COLLEGE MUSIC GROUP, Handel Lewis, Training College, Caerleon.  
 CARDIFF GRAMOPHONE SOCIETY, A. S. Chandler, 35 Strathnairn Street, Roath Park, Cardiff.  
 CHEPSTOW ARTS & CRAFTS SOCIETY (Music Section), J. Farrow, Vaynor House, Welsh Street, Chepstow.  
 COLWYN BAY, *see* MINISTRY OF FOOD.  
 CRUMLIN TECHNICAL COLLEGE GRAMOPHONE GROUP, The Principal, Mining and Technical College, Crumlin.  
 GREENFIELD GRAMOPHONE CLUB, J. Jones, Greenfield Mod. Sec. School, Newbridge.  
 LLANGWM MUSIC GROUP, E. Williams, The School, Llangwm.  
 MINISTRY OF FOOD SPORTS & SOCIAL ASSOCIATION (Music Section), C. F. Stewart, Heaton Moor, Marine Road, Colwyn Bay, N. Wales.  
 MOUNTAIN ASH & DISTRICT GRAMOPHONE SOCIETY, Miss L. A. Davies, 2 Park Villas, Hamilton Street, Mountain Ash.  
 NEATH GRAMOPHONE SOCIETY, Alan Smith, c/o S. Crym Jones and Arnold, Architects, Great Western Chambers, Neath.  
 PANTEG YOUTH CLUB MUSIC APPRECIATION CLASS, C. Haynes, St. Hilda's Road, Griffithstown.  
*Numerous other gramophone groups exist in connection with Music Clubs.*

## MUSIC AND EDUCATION

by *Irwyn R. Walters*

Impelled by emotion or enticed by oratory, spokesmen frequently assail current musical standards in Wales. Some bewail the regularity with which choral societies seek refuge in the *Messiah*. Others wonder whether Wales can ever attain a real appreciation of instrumental music. Those of an older generation survey the distant past with envy—will the ghost of John Curwen never rise again? Heedless, yet alert, the musical soul of Wales marches steadily onwards.

Prevailing public interest in music is no new phenomenon. Neither is it attributable to any one particular source. The B.B.C. and the Arts Council of Great Britain have become powerful contributory factors and both must play an increasing part in the musical education of the masses. On the other hand, there are other agencies too—possibly less evident and certainly less ostentatious—that can claim some small credit for the present musical revival.

The primary and secondary schools fulfil no exclusive function. Education is their province wherein the artistic sensibilities of the average child should find regular outlet. How far does music provide such outlet in the schools of Wales?

Handel's *Messiah* has long passed into the normal repertoire of numerous school choirs and Gilbert and Sullivan opera has found a new lease of life amongst young people. Oratorio is being widely explored and less familiar works, such as Pergolesi's *Stabat Mater* and the Bach cantatas receive frequent performances in the schools. Even contemporary choral works hold no terror for the Welsh boy or girl. Apart from being recorded by the Pentrepoeth Boys' Choir (Morrison), Benjamin Britten's *Ceremony of Carols* is already familiar to other school choirs. In fact, the enterprise (and, quite

often, the standards of performance) of various school choirs in Wales is having a healthy unsettling effect on established adult choirs content so long to pursue the 'paths of peace and comfort.'

Choral efforts of this type lie largely within the orbit of the secondary school. It is generally left to the non-competitive schools' music festivals to provide early choral discipline and experience to the primary school pupil. The festival is not new to Wales and now the war is over it seems destined to play a still more significant part in the musical education of the Welsh child. Committees in all parts of Wales—with the full support and sympathy of Education Authorities—are already re-casting their schools' festival policy in the light of the 1944 Education Act.

A detailed picture of instrumental playing in the schools of Wales is not possible but certain interesting facts can be cited. The village school of Camrose in Pembrokeshire where most of the pupils play recorders and read part-music with almost professional confidence is not exceptional. The rising standard of orchestral performance amongst secondary school pupils at Pwllheli, Gowerton, Neath, Merthyr Tydfil, Monmouth (Girls), Llanelly, Aberdare and elsewhere is a matter for particular rejoicing. The immediate possibilities of such orchestral training were first clearly indicated at the National Youth Orchestra Course held at Monmouth in July 1946, when 76 selected students drawn from all over Wales and forming a full symphony orchestra rehearsed together under Clarence Raybould for one intensive week. The results attained astonished even the B.B.C., and recorded excerpts of the final concert have since been broadcast on the Welsh Region. Promoted by the Monmouthshire Education Committee, and generously supported by all other Welsh Education Authorities, the outstanding success of this co-operative national venture augurs well for the future of orchestral playing within the Principality.\*

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\*The National Youth Orchestra course has now been made an annual feature. [Ed.].

Sidelights on this movement are provided by Wrexham and Merthyr Tydfil. A well organised scheme of orchestral instruction (for students of all ages) is directly attached to the Technical College at Wrexham and, as part of the scheme, string-playing as a class subject has been introduced at a neighbouring primary school. In sponsoring this scheme, The Denbighshire Education Authority is undertaking pioneer work of exceptional interest. The status of string-playing and orchestral instruction, as an integral part of secondary education has long been recognised in Merthyr Tydfil. For some years, a full-time teacher of string-playing has served on the staff of the Cyfarthfa Castle Grammar School. When the present dearth of qualified teachers is overcome, similar schemes can operate elsewhere.

Secondary schools in North and South Wales have received regular recitals by the professional piano trios attached to the University Colleges ever since Sir Walford Davies initiated the scheme more than twenty-five years ago. From time to time, these recitals are supplemented by visits from distinguished instrumentalists. Leon Goossens, Albert Sammons, Florence Hooton, the Philharmonic String Trio, Bernard Shore and the late Eda Kersey have all collaborated in this scheme. Moiseiwitsch too, has given special piano recitals to schools in Swansea and Cardiff. The organisation of orchestral concerts for children is another matter. It is true that the London Symphony Orchestra presented orchestral concerts for 32,000 children in Wales during 1943-44, and that the Boyd Neel and Jacques orchestras have since undertaken similar work, but so far, no regular scheme of orchestral concerts has been possible. Now that the B.B.C. Welsh Orchestra has been re-formed, there is some prospect that this deficiency may be partly overcome. The final solution, however, awaits the formation of a permanent Symphony Orchestra of Wales. When this becomes a reality, Education Authorities will be found ready and eager to collaborate in a scheme of orchestral concerts for schools.

Strengthened by the courses planned by the Ministry of Education and in particular by the appointment of full-time music advisers, teachers in primary schools (often lacking specialist knowledge) have come to realise that they have a definite contribution to make to the early musical training of the average child. The counties of Carmarthen, Denbigh, Merioneth, Monmouth and Pembroke, the City of Cardiff and the County Borough of Newport, have already appointed their own Music Advisers with the knowledge, experience and authority to direct and co-ordinate musical policy in the schools. The recent appointment of an additional Inspector of Music by the Ministry of Education (Welsh Department) is another significant move in the same direction.

In recent years the status of music in the secondary schools of Wales has certainly improved. The qualified musician as a fully-fledged member of the teaching staff is no longer exceptional though far too many secondary schools still regard such an appointment as a luxury to be shunned in face of sterner examination trials. The training college has often to cope with students whose musical training is a distant memory—a form of indulgence ruthlessly discarded in pre-school certificate days. Until this gap is breached the task of the music tutors at the training colleges (and the more recent emergency training colleges) will remain unenviable.

Wales has no National Academy of Music, but this does not signify that students with particular aptitude have no opportunity to pursue a specialised course of study. Scholarships, long awarded to Glamorgan students, are now granted by numerous other Education Authorities and a number of Welsh students in receipt of such grants are at present pursuing their musical studies as composers, vocalists and instrumentalists, at the Royal Schools of Music in London and Manchester and at the Music Departments of the University Colleges of Wales.

It should not prove beyond the administrative power of Wales to establish two or more regional Schools of Music specially designed

to foster the musical development of gifted children. Staffed with the right specialist instructors, a great deal more native talent would thus be preserved.

The University Music Departments of Cardiff, Bangor and Aberystwyth have emerged from the war renewed in strength and inspiration. Expansion of policy seems particularly evident in the case of Cardiff but all three maintain a vigorous musical life to the good of their own particular College community and the well-being of a wider general public. Although their regular concerts of chamber, orchestral and choral music have long become established customs their principal purpose remains unimpaired. The following analysis of degree examination results in the Session 1938-9 indicates how Cardiff and Aberystwyth fulfil this primary function :

<i>Degree</i>	<i>Number of Successful Candidates</i>
M.Mus.	2
B.Mus. (With Honours)	1
B.Mus. (Final only)	2
B.A. (With Honours in Music)	7
B.A. (With Final Music)	13

Music was first included as a course for the degree of B.A. in 1908-9. Since then, this type of University graduate has proved invaluable to schools in Wales, so many of which are too small to maintain the full-time services of a specialist music teacher with no qualifications for the teaching of any other subject.

The path from the primary school to the University can and frequently does provide opportunities for continuous contact with musical experience. The majority of young people, however, forsake this path between the ages of fourteen and sixteen. What musical education is available to them? The number of promising youth orchestras and excellent junior brass bands in Wales can be attributed to the facilities and encouragement granted by accredited youth organisations. Choirs, of course, are numerous and some



Education Authorities (e.g. Glamorgan and Monmouth) have provided generous funds for the supply of musical instruments and gramophone records for the exclusive use of clubs within their jurisdiction. No final pattern is yet in sight but the youth of Wales in increasing number is finding pleasure in the serious pursuit of music under patient and sympathetic leadership.

Adult education has a much longer history and enjoys the security of tradition. Within its wide range of intellectual interests music holds a favoured position. The extra-mural departments of the University and the National Council of Music share responsibility for the organisation of all adult classes in music which prosper alike in the remote rural villages and the heavily populated industrial valleys. As a cross-section of the local community with the minister, miner, farmer, banker, teacher and housewife seeking mental and spiritual relaxation in Bach or Sibelius, Brahms or Stravinsky, each of these adult classes presents a revealing and hopeful picture.

Wales is already music conscious and whatever flaws the observant critic may detect he will find a steadily expanding educational structure within which the cause of music is assured of growing recognition. The future can be faced without undue dismay.

## SCHOOLS' MUSIC FESTIVALS

### Breconshire

BRYNMAWR AREA, revival of the festival is being considered.

### Denbighshire

#### ABERGELE AREA

BRYMBO & BROUGHTON AREA, Headmaster, Modern School, Brymbo.

CEFN AREA, Headmaster, Non-Provided School, Ruabon.

CERRIG-Y-DRUIDION AREA, Headmaster, Non-Provided School, Cerrig-y-druidion.

COEDPETH AREA, David Williams, Headmaster, Junior Council School, Penygelli.

COLWYN BAY AREA, Headmaster, Non-Provided School, Old Colwyn.

DENBIGH AREA, Headmaster, Non-Provided (Boys) School, Denbigh.

GLYN CEIRIOG VALLEY, Penre Williams, B.A., Headmaster, Council School, Glyn Ceiriog.

LLANGOLLEN AREA, Headmaster, Non-Provided School, Llangollen.  
 LLANRWST AREA, Robert Jones, B.Sc., Headmaster, Modern School, Llanrwst.  
 LLANRHAIADR-YN-MOCHNANT AREA, Headmaster, Non-Provided School, Llanrhaidr-yn-Mochnant.  
 RHOSLLANERCHRUGOG AREA, Emrys Jones, Headmaster, Council School, Johnstown.  
 RUTHIN AREA, Headmaster, County School, Ruthin.  
 WREXHAM BOROUGH, Headmaster, Church Boys' School, Wrexham.

### Flintshire

Festival organisation is expected to be revived : G. Burrows, Catholic School, Shotton, Chester.

### Glamorganshire

CARDIFF CITY, SCHOOLS' MUSIC FESTIVAL, T. Wyndham Richards, B.Com., 93 Heathwood Road, Cardiff.

### Merionethshire

BALA AREA, Hugh Lewes, Llys Myfyr, Bala.  
 BARMOUTH AREA, W. D. Williams, Primary School, Barmouth.  
 BLAENAU FFESTINIOG AREA, Miss B. Williams, Wynne Road, Blaenau Ffestiniog.  
 CORWEN AREA, J. O. Jones, Primary School, Bettws Gwerfil Goch.  
 DOLLGELLEY AREA, Miss Gwyneth Roberts, Maenan, Dolgelley.  
 PENRHYNDEUDRAETH AREA, Miss D. F. Edwards, Cefnfaes, Penrhyndeudraeth.  
 TOWYN AREA, W. Llewelyn Parry, Primary School, Towyn.

### Monmouthshire

ABERGAVENNY RURAL AREA, T. Powell, Hereford Road School, Abergavenny,  
 BLACKWOOD & DISTRICT AREA, Lewis Jones, Markham Mixed School, Markham Village.  
 CHEPSTOW AREA, W. Johnson, Boys' School, Chepstow.  
 CROSSKEYS AREA.  
 MONMOUTH RURAL AREA, Miss Crawdace, Priory Road School, Monmouth.  
 NEWPORT, *to be revived*.  
 TREDEGAR AREA, E. Meyrick, Headmaster, Sirhouy Mixed School, Tredegar.

### Montgomeryshire

GUILSFIELD AREA, Mrs. L. C. Hughes, School House, Trefnanney, Meifod.  
 LLANFAIR AREA.  
 LLANFYLLIN AREA, Mrs. E. W. Jones, Council House, Llanfyllin.  
 LLANIDLOES AREA, J. O. Ingram, Council House, Cwmbelan, Llanidloes.  
 MACHYNLLETH AREA, Llewelyn Jenkins, Brynelli, Machynlleth.  
 NEWTOWN AREA, D. W. L. Griffiths, Council Junior School, New Road, Newtown.  
 WELSHPOOL AREA, W. A. E. Hughes, 18a Broad Street, Welshpool.  
*Co-ordinating Committee Secretary* : Tom Jones, School House, Trefeglwys.

**Radnorshire**

The establishment of festivals for secondary schools is being considered for the following areas : Knighton, Presteign, Rhayader, Llandridod Wells.

*The remaining counties (Anglesey, Caernarvonshire, Cardiganshire, Carmarthenshire, Pembrokeshire) have held no schools' festivals since the war. Conditions, including the shortage of published music, have militated against the revival of old festivals or the institution of new ones, although some counties are again considering the possibility of festival organisation.*

**MINISTRY OF EDUCATION INSPECTORS**

*Head Office of the Ministry of Education :* 10 Belgrave Square, London, S.W.1.

*H.M. Specialist Inspectors of Music (Welsh Department) :* Irwyn R. Walters, B.A., B.Mus., 12 Sketty Park Drive, Sketty, Swansea : Graham Thomas, B.A., A.R.C.O., Tettenhall, Old Chester Road, Holywell, Flintshire.

**SCHOOLS' MUSIC ADVISERS**

CARDIFF, Harold C. Hind, Mus.Doc.

NEATH, Seymour Perrott, F.R.C.O.

NEWPORT, C. St. Ervan Johns, F.R.C.O.

CAERMARTHENSHIRE, Elfed Morgan, B.Mus.

DENBIGHSHIRE, Miss Megan Williams, F.R.C.O., L.R.A.M., A.R.C.M.

MERIONETHSHIRE, John Hughes, B.Mus.

MONMOUTHSHIRE, Mrs. D. Adams-Jeremiah, L.R.A.M.

PEMBROKESHIRE, Gerallt Evans, B.A.

**EDUCATION AUTHORITIES' SCHOLARSHIPS****Anglesey**

No regular facilities.

**Breconshire**

Major Awards : for students of outstanding merit, including music students who seek and gain admission to the Royal Academy of Music, London, the Royal College of Music, London, or the Guildhall School of Music and Drama, London.

**Caernarvonshire**

County Exhibitions : two are reserved for subjects not normally examined in the Higher School Certificate, including music, and are tenable at approved educational institutions ; maximum value £150 *per annum*.

Assistance Grants : available for students of music entering an approved educational institution ; value £75 *per annum*.

**Cardiganshire**

**Grants :** for students, including music students, who possess a Higher School Certificate and attend a University College.

**Carmarthenshire**

**County Major Scholarship in Music :** awarded each year to a candidate who has obtained a Higher School Certificate with music as one of the subjects, and who intends to pursue a degree course in music ; the value varies considerably according to the place of study and the student's circumstances.

**County Bursaries in Music :** two are awarded each year to candidates who have obtained at least a Senior School Certificate, who show special proficiency in music, and who intend to pursue a diploma course at the Royal Academy of Music, Royal College of Music, Royal College of Organists, or Trinity College of Music.

**Denbighshire**

**Hovey Scholarship for Music :** tenable at the Royal Academy of Music or Royal College of Music, for one year in the first instance and renewable for a further period of two years ; value £100.

**Flintshire**

**Grants :** applications are considered individually.

**Glamorganshire**

**Vocal Music Scholarship :** awarded to candidates between 17 and 30 years of age, tenable at any approved educational institution, for one year in the first instance and renewable for a further period of two years ; value : £175 for students at the Universities of Oxford and Cambridge, £160 for students at the University of London, £110 for students at provincial universities, and £60 for students resident at home and within daily travelling distance of one of the University Colleges.

**Instrumental Music Scholarship :** conditions as above.

**Scholarship in Music :** for students pursuing courses for the degree of Bachelor of Music ; conditions as above.

**CITY OF CARDIFF.**

**Major Scholarships :** awarded to students holding a Higher School Certificate, in order of merit on their examination results, tenable at any approved educational institution.

**Merionethshire**

**Ifan and Tegid Jones Scholarship for Music :** for students pursuing a course of study in any orchestral instrument or in composition, awarded for a period of up to three years duration, and tenable at any approved education institution ; value £30.

**Monmouthshire**

**Grants :** awarded on the recommendation of the County Music Organiser, to individual students who have been accepted for a course of study at an approved educational institution.

**Montgomeryshire**

**Major Awards :** for all students, including music students ; value £160 for students at the Universities of Oxford and Cambridge, £120 for students elsewhere.

**Minor Awards :** for all students, including music students ; maximum value £100.

**Pembrokeshire**

No regular facilities, although a grant has been recently awarded.

**Radnorshire**

**Scholarships :** for students, including music students, entering an approved educational institution.

**THE UNIVERSITY OF WALES DEPARTMENTS OF MUSIC****A. Constituent Colleges**

**UNIVERSITY COLLEGE OF WALES, ABERYSTWYTH**

*Gregynog Professor of Music :* To be appointed.

*Lecturers :* Charles Clements, B.Mus.Wales, F.R.C.O. ; John Clapham, D.Mus.London, L.R.A.M., A.R.C.M.

*Executants and Teachers :* William R. Allen, A.R.C.M., M.R.S.T. ; John Clapham ; Charles Clements ; Hubert Davies, A.R.A.M. ; Raymond Jeremy, F.R.A.M.

**UNIVERSITY COLLEGE OF SOUTH WALES, CARDIFF**

*Professor :* Joseph Morgan, D.Mus., F.R.C.O.

*Lecturers :* Patrick Piggott, A.R.A.M. ; I. M. Bruce, M.A., Mus.B. ; D. G. Collier, M.Mus. ; Robert Bruce, D.F.C., B.Mus.

*Executants :* Patrick Piggott ; George Isaac ; Gordon Mutter ; Stanley Popperwell ; Robert Bossert.

**UNIVERSITY COLLEGE OF NORTH WALES, BANGOR**

*Director of Music :* D. E. Parry Williams, D.Mus., B.Sc., L.R.A.M.

*Assistant Lecturer :* R. C. Smith, B.Mus.

*Executants :* Constance Izard, A.R.C.M. ; Sidney Burkinshaw, Yvonne Bøenders, Frank Thomas, L.R.A.M., G.R.S.M.

*Teachers :* Powell Edwards, Alwena Roberts, L.R.A.M.

**UNIVERSITY COLLEGE OF SWANSEA**

*No Music Department.*

**B. Degrees in Music**

The University awards Pass and Honours Degrees in Music in the Faculty of Arts, and the Degree of Bachelor (B.Mus.), Master (M.Mus.), and Doctor (D.Mus.) in the Faculty of Music. The hoods for music degrees are as follows : Bachelor, dark blue silk bound with pearl silk ; Master, black silk lined with pearl silk ; Doctor, scarlet cloth lined with pearl silk.

**C. Scholarships, Prizes and Funds****THE UNIVERSITY**

The W. P. Thomas Scholarship, annual value £25.

The Cardiff National Eisteddfod Memorial Prize, for Composition, value £45.

The Ieuan Gwyllt and Tanymarian Memorial Prize, for Composition, value £30.

The Walford Davies Memorial Fund : (a) to assist students of music (b) to publish original works of merit.

**ABERYSTWYTH**

The Robert Bryan Scholarship, value £30.

The David Jenkins Scholarship, value £25.

**CARDIFF**

The Morfydd Owen Scholarship, value £20.

The Dr. Joseph Parry Scholarship, value £25.

**BANGOR**

The Rosa Hovey Memorial Scholarship, value £30.

The Gwynedd Davies Scholarship.

The Lady Verney Scholarship, value £25, for women students.

The Lady Gladstone Scholarship, value £26, for students born or resident in Flintshire.

## THE UNIVERSITY OF WALES COUNCIL OF MUSIC

*by J. Charles McLean\**

THE University Council of Music is a Council established by the University of Wales in 1919, as a result of the report of the Royal Commission on University Education in Wales, of which Lord Haldane was Chairman.

The powers as defined in the Statutes include :

‘To further the study and practice of Music and in particular the expression of Welsh Nationality in Music.’

‘To receive and administer sums of money given by public bodies or private donors, as well as such grants as shall be made annually by the University Council for the purpose of the Council of Music.’

The membership of the Council of Music is elective and representative of various bodies in Wales. The first Director (Sir Walford Davies) was appointed in 1919, and remained in office until his death in 1941. Under Sir Walford’s stimulating leadership an immense amount of work has been done by the Council in advancing the study of music, and widening the musical appreciation of the ordinary men and women of Wales. From the time of Sir Walford’s death in 1941, Mr. J. Charles McLean was appointed Acting Director and Secretary up to the time of his retirement in December, 1946.

The Council of Music has for its sphere of operations, the whole of the Principality of Wales. Its organic relationship with the University on the one hand, and with the nation’s educational and public bodies on the other, gives it a unique position in regard to musical progress in Wales. Cordial working relationships have been established with Local Education Authorities, as well as the

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\*J. C. McLean was the senior officer of the Council of Music when he undertook to write this article.

teaching professions. It is perhaps not presumptuous to add that the Council, being the only body of its kind, has before it the constant aim and hope musically to nourish and serve the whole area of Wales.

The Vice-Chancellor, and the Heads of the Music Departments of the Constituent Colleges at Aberystwyth, Bangor and Cardiff are *ex officio* members of the Council and one member is appointed by the Council of each of the four colleges. This fact tends to secure the best kind of collaboration between the Council and the Colleges of the University while leaving freedom and autonomy to each.

In 1926 the Council received recognition as an 'Approved Association' by the Board of Education under their Adult Education Regulations for the institution of terminal and one-year classes in music.

The W.E.A. and the Y.M.C.A. agreed to hand over their music classes to the Council. The policy has been, firstly occasional visits, then by music-making groups, terminal and one-year classes, to spread opportunities for systematic study, leading (where suitable) to sessional and tutorial classes arranged by the joint committees of the colleges. In 1945-46 the number of classes held was 15 one-year, 10 terminal and 1 short terminal. Conferences of tutors are held periodically at various centres. Equipment in the form of gramophones, records, miniature scores and music, is lent at the request of the tutors. There is evidence that this provision, has brought new life into the extra-mural classes in music, and vitalized the teaching.

The first extra-mural efforts of the Council centred upon a lecture-concerts scheme whereby an instrumental trio (pianoforte, violin and violoncello) was engaged by College and Council jointly. Wherever possible, lecture-concerts were given in the secondary schools, and these were followed by *public* lecture-concerts in the evening, a small charge being made for admission. Unfortunately



the excess of expenditure over income was considerable, but up to 1930, it was met by the generosity of a private donor. Since that date action has been taken to put the Trios on a satisfactory basis financially, and the College and Council in the Bangor and Cardiff areas issued a jointly signed appeal to the Local Education Authorities, with the result that most of the Authorities set aside sums in their estimates for the purpose of providing school lecture-concerts. Since 1919, the total number of school lecture-concerts given up to June 30, 1946, is 4,365.

Children's festivals (vocal and instrumental) were founded at Aberystwyth and Newtown. These were soon followed by others in Montgomeryshire, Radnorshire, Caernarvonshire, Monmouthshire, Cardiff and Swansea. Many other areas have since inaugurated similar festivals on their own initiative. These mobilise some thousands of children for combined singing and playing. They are entirely non-competitive, and generally organised by local committees of teachers.

Since 1923, violin classes have been organised by the Council in collaboration with the schools, and itinerant teachers provided. The policy in this work is to encourage Local Authorities to take over the classes when established. There is a 'Violin Classes' library of music for lending purposes.

Summer Schools have been held regularly since 1921 at Aberystwyth, Coleg Harlech and Howell's School, Denbigh. Besides Sir Walford Davies, the following are some who have lectured to the School from time to time: Sir Hugh P. Allen, Sir Percy C. Buck, Sir Henry Hadow, Dr. Thomas Armstrong, Mr. Harold Craxton, Dr. J. Borland, Dr. Walter Carroll, Dr. H. C. Colles, Mr. Peter Crossley-Holland, Dr. Reginald Jacques, Mr. Frank Howes, Professor David de Lloyd, Mr. E. T. Davies, Dr. J. Morgan Lloyd, Dr. D. E. Parry Williams, Dr. Sydney Northcote, Dr. J. Lloyd Williams, and Dr. Percy Young.

The attendance in 1946 was 186.

The Council has now available an extensive and valuable library of music consisting of orchestral and chamber music, full and miniature scores, dictionaries and text-books, brass band music, portable gramophones, and records. There is also a pool of orchestral instruments, string, wood-wind, brass and percussion, which are lent to beginners and amateur orchestras. In session 1945-46, 49 amateur orchestral societies and 10 chamber music groups were subscribing to the lending library.

The Council of Music has been directly concerned with the publication of vocal and instrumental music which include: *A Students' Hymnal* and *Hymns of the Kingdom*, Five English and fourteen bilingual issues of the *Choral Festival Book* for use in the Church in Wales, *New Song Book*: Parts I, II, III, 129 arrangements and compositions as Cerddor Music Insets. The songs of Schubert, Schumann and Brahms, issued to Welsh words: most of these are published with dual notation, and bilingual. An editorial and advisory board set up by the Council considers and advises upon all Welsh compositions submitted. A high standard has been set, and encouragement given to contemporary composers. The music has been appreciated by schools, music festivals and eisteddfod committees.

In March, 1929, the Council undertook to organise and provide systematic music in the distressed areas of South Wales and Monmouthshire. A scheme was formulated under various sections. This has now outgrown the experimental period and become a necessary educational factor of great practical value in the lives of thousands in the mining areas of South Wales.

During the war period, many of the major activities had to be temporarily abandoned, but an encouraging feature was the demand for more local music-making among the small groups. Over 270 music-making groups representing over 5,000 persons, met regularly every year in spite of 'black out' conditions. The purpose of the music-making groups is to provide recreational and instructional

musical activity of a type supplementary to, and different from, that provided by choral and orchestral societies. The programme of these groups includes singing, and/or orchestral playing, listening to carefully selected music (made on the spot or heard by gramophone or wireless), short talks by the tutor on music and musicians, sight reading in both notations, and elementary theory.

In addition to the groups, the following activities were also organised including : inter-club concerts ; regional festivals ; one-day schools ; concerts and lecture-recitals ; one-day schools for conductors ; conferences of group tutors ; assistance for choral and orchestral societies at special performances, and supply of music ; amateur orchestras ; brass bands.

The Three Valleys Festival was started in 1930, and continued annually up to May 1939. Owing to war conditions the larger Festival was temporarily suspended, and regional festivals were held at centres nearest the homes of the choirs taking part. In May 1947 the Festival returned to its original home at the Pavilion, Mountain Ash. Sir Malcolm Sargent conducted, and the London Symphony Orchestra was engaged. Nineteen choirs participated in performing works by Elgar, Schubert, Haydn, Mendelssohn, Bradwen Jones, and C. H. Clements. The Festival has now found stability as a three-day non-competitive festival, and become a permanent feature in the musical life of Wales. The choral works performed have included, besides the classics by Handel, Haydn and Mendelssohn, *St. Matthew Passion*, and other works by Bach ; *Requiem* and *Alto Rhapsody* by Brahms ; *The Dream of Gerontius*, *The Music Makers* and other works by Elgar ; Verdi's *Requiem*.

The guest conductors were, Sir Adrian Boult, Mr. Warwick Braithwaite, Mr. Leslie Heward, Mr. Joseph Lewis, Sir Malcolm Sargent (seven times), Professor W. G. Whittaker and Sir Henry J. Wood (three times). The home conductors were Sir Walford Davies, Mr. W. J. Evans, Mr. Bumford Griffiths, Mr. J. Charles McLean and Mr. W. J. Watkins ; several Welsh composers came

to conduct their own works. Dr. Reginald Jacques and Mr. Leslie Woodgate came to conduct the regional festivals. For the festival concerts there is a combined choir of approximately a thousand voices each night, with an audience of four to five thousand present. It was designed in the early days to keep alive the love of choral singing and the appreciation of great music in the three major mining valleys when the industrial depression all but overwhelmed the people in want and misery. By now it has appreciably raised the standard of choral singing in the whole area, whilst at the same time providing a golden opportunity for the miners and their wives to hear the finest orchestral music under competent leadership.

A booklet has been issued by the Council for the information and guidance of Local Education Authorities, their County Youth Committees, and any other bodies interested in the youth organisations. It contains recommended programmes, and suggestions for planning schemes of work. It will also serve as a guide and reference book for Tutors of Music Groups generally.

Gramophone records, portable gramophones and music, have been lent (by special arrangement with the War Office) to members of H.M. Forces, and music sent overseas to Cairo, Ceylon, and Gibraltar. Under the Regional Committees for Adult Education in H.M. Forces, hundreds of lecture-recitals were arranged.

The Council of Music has been associated with various organisations in different ways. From 1940 to 1946, the Council received grants from C.E.M.A., now known as the Arts Council. These grants enabled the Council to arrange nearly a thousand C.E.M.A. concerts in Wales during the war years, and covered the salaries of three organisers for this work. The concerts were given for the general public, the factory workers, and also arranged under the Holidays-at-Home Scheme. The Council of Music has now been relieved of this responsibility, as the Arts Council works its own music policy in Wales from an office in Cardiff.

The Council has also acted as a channel of approach to the Musical Education Committee of the Carnegie United Kingdom Trust. Applications and reports from the various County Music Committees and Rural Community Councils in Wales in respect of grants towards meeting deficits on pioneer and advisory visits, one day schools, festivals, and instrumental classes were received each month, carefully scrutinised and sent to the Carnegie Committee with recommendations.

*Welsh Federation of Music and Arts Clubs\**

Wales is known as a singing nation, and it is a pleasure to report a marked increase of interest in instrumental music, both chamber and orchestral. The Welsh Federation of Music and Arts Clubs is already playing a significant part in the cultural life of Wales. The Federation is not a providing but a co-ordinating body, and its aim is to assist in making useful contacts with the community in Music, Drama, and Art, ensuring that full benefits may be received by the clubs from the Arts Council, The Carnegie United Kingdom Trust, the University Council of Music, the National Federation of Music Societies, and the Council of Social Service. There are now sixty-one affiliated clubs, as against five in 1944. The Council of Music is glad to have played an important part in the organisation of the Federation, and hopes that in the near future, every village and town in Wales will have its own Arts Committee.

THE UNIVERSITY OF WALES COUNCIL OF MUSIC

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\*For a list of officers see p. 72.

## MUSIC BROADCASTING

*by Idris Lewis*

In this short article I shall try and describe how broadcasting has assisted the development of music in Wales, and how it has influenced the work of Welsh composers, choirs and singers and music-makers generally. I do not propose to go back further than the end of 1935. I think this is a very convenient starting point, as it was then that Wales became independent as a broadcasting Region. Hitherto, it had been joined to the West of England, using the same wave-length and being administered by the same programme, technical, and administrative staff.

When the two regions were separated in 1936, a B.B.C. Welsh Orchestra of twenty players was formed and a new staff appointed. The members of the new staff were Welsh-speaking and on them devolved the onerous duty of organising the musical resources of the Region. The new head of the Music Department was Idris Lewis, who also conducted the Orchestra; the Assistant Music Director and Assistant Conductor being Mansel Thomas. Two interesting appointments on the technical side (Balance and Control) were those of Arwel Hughes and Davey Davies, primarily musicians, who were to give useful help to the new Welsh Music Department.

The creating of a separate Welsh Broadcasting Region opened up great possibilities of developing music in Wales, and it would undoubtedly have proved very beneficial to music in the Region had it not been for the outbreak of war before plans were really matured.

Two important items in the policy of the new Music Department were: (1) the encouragement of native composers by frequent performances of their work; (2) the encouragement of music-making throughout the country by (a) endeavouring to raise the

general standard of performance, (b) contributing to the improvement of public taste by the broadcasting of first-rate performances of good music. Welsh composers soon realised their opportunity, and, as a result of their ready co-operation, programmes devoted to their works were broadcast at least once a week. These included songs, piano music, chamber music, choral works, and occasionally new orchestral works. For these latter programmes, the B.B.C. Welsh Orchestra was augmented and a number of new works were produced, some of which have been found worthy of retention in the Welsh orchestral repertoire, such as *Fantasia on Welsh Nursery Rhymes* and *Overture, Hen Walia* by Grace Williams, *Glyndwr Fantasy Overture* and *Welsh Prelude* by Maldwyn Price; and *Fantasy for Strings on an old Ecclesiastical Melody* by Arwel Hughes. When war broke out, the B.B.C. Welsh Orchestra was disbanded, and the national war effort meant that in Wales, as in other regions, musical activities were considerably curtailed. During the war, however, the Region contributed its quota of Welsh music to the Home and General Forces Programmes. The most important contribution during the war period was a series of twenty-four orchestral programmes devoted entirely to works of Welsh composers. These were broadcast by the B.B.C. Symphony Orchestra, the B.B.C. Orchestra and the B.B.C. Northern Orchestra. Except for four or five programmes, which were conducted by Mansel Thomas, the series was conducted by Idris Lewis. Here again, the Welsh composers gave excellent support and several new works were specially composed by Hubert Davies, Arwel Hughes, Patrick Piggott, Maldwyn Price, E. L. M. Pritchard, Mansel Thomas and Grace Williams, and others.

The disbanding of the B.B.C. Welsh Orchestra was not an un-mixed disaster as far as Welsh orchestral composers were concerned, as it had given them an opportunity of hearing their works played by a full symphony orchestra, and the experience stimulated them to greater efforts in the field of symphonic music. The importance of

this will be better understood when it is realised that Wales has always been handicapped orchestrally. Up to thirty years ago, Welsh composers devoted their attention almost entirely to vocal music and displayed a strange diffidence and a lack of technical knowledge when dealing with the orchestra. This was probably due to the fact that the Welsh are primarily a nation of singers, but another reason was that there was no permanent professional orchestra in Wales in pre-broadcasting days. Even so, the small B.B.C. Welsh Orchestra of pre-war days did not really meet the case, and was quite inadequate to fulfil the demands of Welsh composers who wished to write works on a symphonic scale.

The B.B.C. Welsh Orchestra was re-formed in October, 1946, under the conductorship of Mansel Thomas. It now consists of thirty-one players, many of whom were members of the original B.B.C. Welsh Orchestra and who served in the Armed Forces during the war period. Our policy remains the same as in pre-war days and we have already commenced broadcasting a monthly series of orchestral programmes by Welsh composers for which the orchestra is augmented to 45 players.

In the past, Wales and Welsh composers have not been to the fore in the world of orchestral music, but there are signs of a new awakening and the quality of the works already produced gives us increased hope for the future.

Welsh people have always been famed for their enthusiastic choral singing, and their enthusiasm in this direction has been no doubt encouraged throughout the years by that typical Welsh institution, the eisteddfod. Our choral standard, I am afraid, is not as high as it might be, but any short-coming in that respect is more than made up for by our enthusiasm. Owing to imperfect technique and limited reading ability, Welsh choirs are subsisting on a very limited repertoire, and do not often venture beyond the well-worn oratorios, such as *Messiah*, *Elijah*, *St. Paul*, *The Creation*, and a few others, but now that the members of our choral societies have re-



turned from the forces, there are signs that they are adopting a more progressive policy.

Our aim is to link up the B.B.C. Welsh Orchestra with the best Welsh choirs in broadcasting standard choral works requiring orchestral accompaniment, and where possible to introduce new works by native composers into the Welsh choral repertoire and also into our programmes.

During the past few years, the activities of the National Eisteddfod of Wales have been strongly featured in our programmes, and last year, when the first post-war Eisteddfod was held at Mountain Ash, a large proportion of our programme time was devoted to broadcasting music from the Eisteddfod during that week.

Welsh choirs and singers have been brought up in an atmosphere of competition and the career of every Welsh composer and performer has been affected in some way, for good or ill, by this national institution.

The traditional airs and folk-songs of Wales figure largely in our broadcast programmes and charming vocal arrangements of these by various Welsh composers have helped to keep the tunes alive, and have also given a characteristic national flavour to programmes broadcast from Wales. We cannot forget the valuable work which was done on behalf of Welsh folk-songs by the late Dr. J. Lloyd Williams and Mrs. Gwynedd Davies ; although it was all vocal in character, it was necessary, if the melodies were to have a chance of survival.

It is a little disappointing, however, that Welsh composers have not made more use of these tunes in their orchestral works. It would certainly pay them to do so, witness for example Grace Williams' successful *Fantasia on Welsh Nursery Rhymes* and Hubert Davies' *Welsh Folk-Song Suite* for strings. The revival of music in Wales could, I think, derive a good deal of inspiration from this source, and would benefit greatly by taking Welsh folk-song as a basis. The

effect of broadcasting on Welsh solo singers has, I think, been beneficial. It gives an opportunity for the best of them to come to the top, and, owing to the demands made on them encourages them to extend their repertoires. They have given valuable help to our Welsh composers in the series called 'Modern Welsh Composers.' In this series, dozens of songs have been tried out for the first time, thereby giving listeners an opportunity of judging one of the most important trends of present-day Welsh music.

As in other countries, chamber music is not popular in Wales, but the few composers who are writing works in this medium are represented in our programmes from time to time. In pre-war years, these programmes were broadcast by the Cardiff Ensemble, which was a group of players composed chiefly of members of the B.B.C. Welsh Orchestra of that time, and also by the Bangor and Aberystwyth University College Trios. The Cardiff Ensemble, however, is now defunct, and programmes of chamber music are chiefly supplied by the newly-formed Cardiff University College Ensemble, a progressive body, which recently gave the first broadcast in this country of Borodin's *Quintet in D*.

Our Welsh repertoire, both vocal and instrumental, is at present a very limited one, and, unfortunately, owing to the war-time conditions still prevailing in the publishing world, very little Welsh music is being issued nowadays. Welsh composers, however, are active, and many of their manuscript works are finding their way into our programmes. The opportunity which they get of hearing their works broadcast undoubtedly stimulates them to write more, and better music. I am confident that the standard of our music-making will improve greatly, both in composition and in performance during the next few years. We have a lot of lee-way to make up, but our hopes for the future are based on the genuine love of music which is characteristic of our people.

## THE B.B.C. WELSH MUSIC DEPARTMENT

*Head Office* : Broadcasting House, London, W.1.

*Cardiff Studio* : Broadcasting House, 38-40 Park Place, Cardiff. *Tel.* :

Cardiff 3207. *There are also studios at Bangor and Carmarthen.*

*Music Director* : Idris Lewis.

*Assistant Music Director* : Arwel Hughes.

*Conductor of the B.B.C. Welsh Orchestra* : Mansel Thomas.

*Leader of the Orchestra* : Philip Whiteway.

*Orchestral Secretary* : Gwyn John.

*Music Librarian* : George Davies.

## THE ARTS COUNCIL OF GREAT BRITAIN

*by Huw Wheldon*

Destruction is part of war, and is not limited to buildings and persons. When the war came in 1939 there were many who foresaw that our standards and our civilised values were in danger. There were others who recognised even at that early stage that a mobilised, blacked-out, evacuated wartime country was already demanding, and would continue to demand with passion and insistence, the solace and loveliness of the arts and more especially, perhaps, music. There was, in fact, both danger and opportunity for the fine arts.

It is pleasant to be able to start this essay by recording the fact that among the first to have both the courage and the foresight to recognise the implications of this new situation was Dr. Thomas Jones, C.H.

Dr. Tom Jones was at that time Secretary of the Pilgrim Trust, and after consultations with the Board of Education and the Ministry of Information, the Pilgrim Trust agreed in 1939 to put up £25,000 for the purpose of encouraging the Arts in wartime. A Committee for the Encouragement of Music and the Arts was consequently set up on 1st January, 1940. The Committee soon developed into a Council and became known throughout the country as CEMA. Within a few months the Treasury had agreed to share the financial burden. In 1942 it took on full financial responsibility. The Pilgrim Trust, its work done, turned to other fields.

The CEMA organisation was straightforward. The Council itself was made up of men and women from all parts of the country who had, in some shape or form, made distinguished contributions to the arts. At its disposal the Council had a small and expert staff organised as a Music Department, an Art Department and a Drama Depart-

ment. The purpose of this organisation was twofold. It had, in the first place, the task of encouraging the highest possible standards in the production and performance of the arts. Secondly, there was the job of making such performances available to the country at large. Grants were made to orchestras, for example, in order to give them more time for rehearsal, and thus improve their quality ; and then again separate grants were also made so that orchestras could play in places which would otherwise be economically impossible.

For these tasks of standard and of diffusion a regional organisation was clearly necessary. Regions were consequently mapped out and staffs appointed. In music the regional officers carried out the Council's policy by arranging CEMA concerts, and by doing all they could to assist and help the work of professional artists in their regions. Wales was one such region.

If Dr. Tom Jones was perhaps the virtual founder of CEMA, certainly much of its early inspiration came from Sir Walford Davies. Sir Walford was one of the founder members of the Council. As everybody knows, he was also very closely connected with the National Council of Music. The CEMA policy was to work, as far as possible, through existing organisations, and in the National Council of Music it found a body which could well be used in this way. The National Council of Music consequently added to its other responsibilities the new duty of arranging CEMA concerts, bringing Welsh artists to the notice of the CEMA Music Panel, and, in short, becoming in some part the Welsh agent for CEMA's musical activities.

This arrangement lasted all through the war years, and CEMA concerts were arranged by the National Council of Music all over Wales from Dyserth in Flintshire to Swansea, from Neyland in Pembrokeshire to Llandudno. There are few Welsh towns which have not known a CEMA concert. Artists sang and played to the Land Army, and to the tired people in the blitzed cities. There were concerts in factories and colleges, canteens and market halls. CEMA

cast its net wide over the field of professional artists, and CEMA concerts ranged from single performers to full opera companies and symphony orchestras. The Pilgrim Trust had started something very important.

In 1945 the war came to an end. CEMA was a wartime experiment, but had proved that it was satisfying something more than a wartime need. A Parliamentary decision was accordingly taken, and in June 1945, the wartime organisation was re-established on a permanent footing under a new title—The Arts Council of Great Britain. Its aims and objects remained the same. Under the chairmanship of Lord Keynes it was still concerned with encouraging knowledge, understanding and practice of the arts. In 1946 it was given a Royal Charter, and the changeover from war to peace was complete.

The problems of peacetime are clearly not the same as the problems of wartime. The day-to-day work and policy of the Arts Council of Great Britain has consequently undergone, and is still undergoing, developments and modifications. This has made some difference to the organisation in Wales.

The National Council of Music, which had so whole-heartedly helped CEMA during the war years, was not primarily a CEMA body, and it had its own important problems and tasks. The Arts Council of Great Britain, newly committed to working out a full and developing policy, was now ready to take its music organisation into its own hands. This was therefore done in 1946, and an extended staff in the Arts Council's offices in Cardiff were enjoined to administer the Council's policy in music, as well as in drama and art.

The CEMA staff in Cardiff, concerned during the war with drama and art, and now with music as well, had for some time had the support and help of a Welsh Advisory Committee. This Committee, under the peacetime constitution, became the Welsh Committee of the Arts Council, Lord Harlech being its present Chairman.\*

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\*For a list of members, see p. 108.

Among its other duties, the Welsh Committee has the task of advising the Council on its music policy in Wales.

Instrumental music is a comparatively recent development in Wales, but there are already instrumentalists and groups of instrumentalists who, by virtue of their high standard of performance, can call on the Council for help. The Welsh Committee recently recommended that the Chamber Music Ensembles at the University centres of Cardiff, Aberystwyth and Bangor should be encouraged and helped by the Council. This has accordingly been done, and the Council is now associated with a work which has been going on for many years, and which has made it possible for the privileged listener to enjoy, in the course of a few sessions, the cream of chamber music—quartets and quintets—surely one of the richest stores of loveliness in being.

Our towns are little and intimate, and this type of music, composed as it is for small halls and compact audiences, would seem to be a particularly appropriate development in Wales. It is to be hoped that other bodies besides the University will raise their own ensembles, helped, if help is necessary, by the Council. Without some such deliberate patronage from the country itself it would seem impossible to prevent the drift of instrumentalists into London.

It is sometimes said that the crux of an instrumental tradition is orchestral music. It can certainly be said that the Welsh Committee is anxious to do all it can to raise the standards and extend the performances of orchestral music in Wales.

The difficulties surrounding the establishment of permanent orchestras are well-known, and an enquiry recently made by the Council into the possibilities of establishing a full symphony orchestra in Wales revealed that the cost of such a venture would, in present circumstances, be very high. On the other hand, the devoted efforts of men and women all over Wales, the orchestras of the past and present, the work of the other organisations described

in this book, all testify to the fact that a Welsh orchestral tradition is in the making. Time will show how soon this work can be brought to maturity, and it remains to be seen when and whether the public demand for a full symphony orchestra in Wales is sufficiently effective to rise to the cost.

This reflection will serve to make the point that the Arts Council's method is not to initiate, still less to impose. It is part of the Council's job to do what it can in the development of a Welsh orchestral tradition if it so happens that things are shaping that way, and it is extremely anxious to be of help in this way. But it is not part of its job to plank down what would really be an Arts Council Orchestra, in Wales or anywhere else. Its method, in fact, is to work through existing institutions ; at its simplest, to help those who help themselves. This method, of course, represents a considerable development on the early CEMA Concert days, when a wartime organisation had to live, inevitably, to some extent, from hand to mouth.

The same policy, of working through and with existing agencies, marks the work of the Arts Council when it approaches its problems from the standpoint not of the artist or ensemble or orchestra, but from the standpoint of the audience. The Council is ready to support activities and give an example of patronage to artists and groups of artists who can call for support on their own artistic merit. The Council is also ready to lend its advice, assistance and support to organisations which, among their other purposes, set out to employ such artists by organising concerts of high and professional quality. At the risk of trespassing and reiterating the contributions of some of the other organisations, it would be as well here to dwell on the terms 'music society' and 'music club,' because not all these movements are concerned with professional music. On the contrary, as is common knowledge, these titles and others like them cover a multitude of different activities, ranging from, for example, the old and well-established Music Club in Bangor to the well-known Cardiff Musical Society. The Bangor Club has existed for



many years exclusively for the purpose of arranging series of first-class chamber concerts during the winter. The Cardiff Musical Society, on the other hand, was itself a performing body and belonged to a great choral tradition.

There are music societies which fall between these two extremes, and are to some extent bent on arranging professional concerts. Some are offshoots, independent by today, of the educational settlements and the work done by the South Wales Council of Social Service; others are based on Miners' Welfare schemes. Here again, and properly, their activity and their purposes vary from place to place.

There seems little doubt that the work of the National Council of Music before the war, and the CEMA concerts of the war years, have both been agencies in the formation of many recently formed clubs and societies, some of which are now demanding regular concerts and constructive programmes. Some of these groups are concerned only with making music, some with arranging concerts, some with both; some are working in the fields of drama and art as well as music. Some are large and well-established; others are as yet young and small in numbers.

The clubs and societies, in fact, have different origins and various histories. Many clubs, finding aims in common, have recently emerged as a Welsh Federation of Music and Arts Clubs, a step which makes it possible for one club to help another, and for a pooling of experience and hopes. Many of these are concerned with professional music.

Nor is chamber music confined to music clubs and societies. Factory concerts are developing in an interesting way, and an idea being discussed at present in at least one town in Wales is the possibility that a choral society should add to the richness of its purpose, and possibly raise the eventual standard of its own performances, by inviting professional artists to give concerts to the society with carefully chosen and relevant programmes.

At the University centres of Bangor, Aberystwyth and Cardiff, there has been for many years, as has been said, a lot of hard work devoted to chamber music.

College, Society, Factory, Town, Eisteddfod, Club, County Committee ; the list is a sample only of the complex, and even bewildering, number of organisations which count the arranging of concerts as being among their many purposes, and which, in some shape or form, are interested in chamber music.

It remains to say that the Arts Council, with technical advice and experience on programmes and artists, with its system of financial help to young movements, and guarantees against loss, is working in Wales with all these various bodies in some shape or form, and is equipped to help any properly constituted non-profit making organisation which has the self-imposed task of arranging, amongst other things, professional concerts and searching after professional standards.

It is not too much to hope that one day every sizeable town in the country as a result of the work of a society or of its council or of a college, chapel, factory, church, will support, during the course of a year, at least one series of concerts ; fine music finely played. Such towns will serve as centres for their neighbourhood. It is accurate to say that there is not today a single county in Wales where there is not at least one such organisation working hard to bring the artist to the public. In most counties there are several. It would seem that the wisest policy for the Arts Council would be to support organisations which are showing themselves to be vigorous and successful, and are on the way to becoming music centres in their neighbourhood, or musical forces in the country, and help them towards independence.

The Arts Council, in supporting this and cognate activity, is pushing for the day when the climate of opinion is such that art and the artist are as normal and as necessary to a town's life as are health and the doctor.

The business of rural music is clearly difficult in this context. Successfully to arrange concerts in villages would require a departure from the principle that the Council is at the service of those groups who help themselves in the real sense that they can even now be seen moving towards independence. Village audiences are necessarily small, and it may be that music will never be self-supporting there, and no club or institution could be formed through which the Arts Council could operate according to its usual principle. This therefore is a problem in itself, and an important one in Wales, which the Arts Council is now discussing with the Ministry of Education, the Carnegie U.K. Trust and the Rural Music Schools Association.

It has already emerged that the Arts Council is working, for the time being, in the field of professional rather than amateur music. Choral singing—and the importance of the choral tradition in Wales needs no underlining here—is, however, a branch of music where the amateur can hold his own with the professional. It is therefore worth noting that the National Federation of Music Societies in London, which administers an Arts Council grant, has, among its many other tasks, the job of maintaining and helping choral efforts. Many of the Welsh choirs have been and are being assisted by this organisation.

Mention has already been made of factory concerts, and probably one of the most interesting features of the changeover from war to peace lies in the possible development of this idea. The day of the lunch-hour canteen concert is over. But the work done by CEMA and ENSA in factory and hostel has left its mark in the shape of a demand in some factories that that pioneer work should find its natural conclusion in full-time and regular factory concerts, listened to at leisure and by choice, at a proper entrance charge and in decent conditions. Two or three such schemes are being developed in Wales. Others are being prepared. The Arts Council believes that there may be possibilities in this direction, and is consequently

prepared to go a long way in assisting this kind of development. The first stage is to arrange experimental concerts in factories, or for groups of factories, and see how they go. This is, in fact, being done, and it will be interesting to see the results. It is a long cry from the canteen concert to the independent factory music club, linking its concerts with its own amateur efforts in a well considered programme. There is evidence that it can be done.

Wales has never done less than her neighbours in the world of music, the most international of all worlds. But there is much to be done. There is much to maintain and keep in good repair, to say nothing of the work of improvement. We have a complex and a rich inheritance. It takes all sorts to make a world, and all sorts to keep it going. The Arts Council is one in a group of partners joined in this effort, limited for the present, and by its own decision, to the professional side of the fence, by and large, but seeing its work as part of a bigger purpose, not exclusive. The Arts Council is there to commend and help the best where it finds it, be it penillion singer, string quartet or opera company. It is there to help those who want the best to have it ; its business is to maintain and raise artistic standards. Lord Keynes, broadcasting before his death, defined the Council's purpose as being ' to create an environment, to breed a spirit, to cultivate an opinion, to offer a stimulus to such purpose that the artist and the public can each sustain and live on the other in that union which has occasionally existed in the past at the great ages of a communal civilised life.'

It does not stand alone in this aim. Work in the amateur and the educational field is necessary too, if the artist and his art is going to command the place of butcher, baker, candlestick-maker in our social fabric. It is all grist to the mill. Wales owes herself no less.

## THE ARTS COUNCIL OF GREAT BRITAIN

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## THE FOUNDATIONS AND FUTURE OF INSTRUMENTAL MUSIC

*by Hubert Davies*

It is difficult to present a comprehensive picture of the present state of instrumental music in Wales.

To follow historic precedent, the Principality may be divided into three parts : the populous south, the sparsely populated central region and the northern region. The conditions vary greatly in these three areas and they are best considered separately. It has been suggested by some writers that the Nonconformist tradition in Wales has exercised a repressive influence on instrumental music. The opposition to the use of organs in the chapels as an aid to congregational singing may be cited as an example. But it is perhaps unwise for a musician to rush in where historians fear to tread. It is sufficient to say here that popular appreciation of instrumental music varies considerably in different areas.

A review of the orchestral activity in South Wales during the last fifty years shows that two types of orchestra at first existed :

(1) Orchestras organised in the larger towns by leading violin teachers of the period, e.g. Arthur Angle (Cardiff), an outstanding personality ; Gomer Jones (Bridgend) ; A. W. Bartholomew (Newport) ; Garforth Mortimer (Cardiff) ; Herbert Ware (Cardiff), and Morgan Lloyd (Swansea). These orchestras consisted of the usual complement of strings, with wood-wind players from the theatre orchestras and trumpeters and trombonists from the brass bands. Those led by Arthur Angle, Gomer Jones and A. W. Bartholomew visited the more important music festivals which flourished in the early years of this century at Aberdare, Merthyr, Treorchy and other places. More recently the Herbert Ware Symphony Orchestra

has organised concerts on the London model. Famous conductors and soloists have appeared at these concerts.

(2) Smaller combinations, consisting mainly of strings, with sometimes a few wind instruments, organised by enthusiastic amateurs living in the mining valleys. Two such amateurs, both known to me, may be mentioned : H. J. England of Pontnewynydd, Monmouthshire and John Edwards of Pontycymmer, Glamorgan-shire. These smaller orchestras provided instrumental support in local oratorio performances and in the numerous denominational singing festivals held in the valleys.

Both these types of orchestra depended for their existence upon the musical enthusiasm and the business acumen of isolated individuals. They were separate and in some cases competing organisations, and they flourished and waned during the lifetimes of their organisers.

In North Wales, one orchestra of the large type may be mentioned, the Gwynedd Orchestra. This orchestra is still active under its conductor, Mrs. Tipping. Smaller combinations exist in such places as Abergele and Pwllheli, the latter under its energetic organiser and conductor, W. H. J. Jenkins.

In central Wales, one orchestra of the smaller type existed until the death of its organiser about fifteen years ago. There may have been others, but they have disappeared, leaving little trace. During recent years, however, many of the smaller orchestral combinations have sprung into existence all over the principality, particularly in South Wales.

In 1919, the late Sir Walford Davies began his work in Wales as Professor of Music at the University College of Wales, Aberystwyth, and Director of the Welsh National Council of Music. His influence on Welsh orchestral activity was far-reaching. He sponsored (1) the formation of violin classes in the schools with the object of encouraging school orchestras ; (2) the revival of the orchestras in the University Colleges ; and (3) the formation of the Welsh Symphony Orchestra in 1923. Details of these activities are to be found

in a handbook published by the University of Wales entitled *A Review of the Activities of the Council of Music, 1919-1941*.

Two comments may be made here ; the first, in regard to violin classes. My experience as a violin teacher in two Welsh University Colleges lends little support to the idea that a difficult instrument like the violin can be successfully taught by violin class methods. A few promising players have admittedly emerged from these rather cacophonous assemblies, but their playing is usually so marred by technical faults, difficult to eradicate, that their promise is never adequately fulfilled.

In contrast to this subsidised activity, I have found it difficult to obtain funds which would enable young violinists to study with expert teachers. Surely the immediate need is to help the gifted few. The future of instrumental music is largely in their hands.

My second comment concerns the Welsh Symphony Orchestra. It should be remembered that owing to geographical and other reasons, it was impossible for this orchestra to rehearse regularly. It represented therefore a gallant but temporary attempt to meet the crying need for a Welsh orchestra of full symphonic strength. As such, it did useful work in the larger music festivals and in the National Eisteddfods at Pontypool, Pwllheli and Fishguard.

A more significant development was the founding in 1928 of the National Orchestra of Wales, conductor, Warwick Braithwaite. This orchestra, though small according to symphonic standards, was a wholly professional one rehearsing regularly. Its untimely end in 1931 was a great loss. The recent revival of the B.B.C. Welsh Orchestra encourages the hope that we may look forward to further developments in orchestral activity.

I now turn to the development of chamber music. Although much pioneer work in the encouragement of chamber music ensembles had been done in the University College, Cardiff, by Professor David Evans before 1919, it was again due to Sir Walford Davies that the performance of chamber music figured more prominently in Welsh



musical life. In October 1919, when he began his duties as Professor of Music in the University College of Wales, Aberystwyth, ' . . . an Instrumental Trio (Pianoforte, Violin and Violoncello) was engaged by the College and the Council of Music jointly, doing extra-mural work for the Council part of the week (in term time) and teaching and playing at the College concerts during the rest of the week.'

' Whenever possible, lecture-concerts were given in the Secondary Schools, and these were followed by public lecture-concerts in the evening, a small charge being made for admission. In rural districts queues often formed up before the opening of the doors, the people being very curious to see and hear the instruments. In some cases they had never seen a violoncello and the question was once asked " Is it played with the fingers ? " ' (*A Review of the Activities of the Council of Music, 1919-1941*).

As the violinist of this Instrumental Trio I well remember our first journeys in mid-winter through deep snow, and our encounters with ancient pianos, freakish in key-board behaviour and unpredictable in pitch.

The appointment of an Instrumental Trio attached to the University College, Bangor, soon followed. This Bangor Trio also combined extra-mural work with College work according to the precedent set by the Aberystwyth Trio and still does so. A Cardiff Trio functioned similarly in the South Wales area, and recently a second Trio has been engaged for extra-mural work, the string players of which combine with those of the first Trio to form a String Quartet for College Concerts. A String Quartet has for some years past played regularly at the Aberystwyth College Concerts. Students are now able to hear a large repertoire of classical and other masterpieces of chamber music.

Outside the colleges too, chamber music is winning recognition, and to judge by the standard attained by the competitors in the chamber music competitions at the last National Eisteddfod, interest in ensemble playing is increasing.

In this connection, the Council of Music has done good service in establishing a lending library of chamber music for the use of amateur players. Many of the classical works would otherwise have been unobtainable during the war period.

Programmes of chamber music also figure in the series of concerts arranged by the music clubs now being formed all over the country. There is a growing desire to approach music from the intellectual as well as from the emotional side.

The interest shown in chamber music at the Summer Schools organised annually by the Council of Music is also encouraging. In the summer of 1946 at Coleg Harlech, a gathering of 150 students listened with every sign of appreciation to an illustrated talk on string quartet music, and a number of student players took every opportunity of practising Mozart and early Beethoven quartets. They played before breakfast; during the normally somnolent period after lunch; they resumed with renewed zeal after tea and with unabated enthusiasm proposed a final practice beginning about 9.30 p.m.

The outlook for the future is undoubtedly encouraging, but much remains to be done. We need more and better teachers of stringed instruments, and many more teachers of wood-wind and brass instruments. Incidentally, professional teachers need more protection from the unfair competition of unqualified teachers who are content to give lessons for low fees. Parents should realise that it is false economy to entrust the musical education of their children to such people. At present, much talent is still allowed to run to seed owing to the lack of expert teachers.

The time seems to be ripe for the founding of an Academy of Music for Wales similar to the Royal Academy of Music and the Royal College of Music. It still remains true that the cream of our talent tends to leave Wales and to settle after training, in London, Manchester, or Liverpool, where there is more scope for their abilities. A Welsh Academy of Music with a teaching staff of

acknowledged experts would prevent this migration of our best talent. It would also solve our orchestral difficulties. Such an institution would provide the players necessary for the formation of symphony orchestras equal to those of London, Manchester, and the chief European cities. It would perhaps be desirable to affiliate the Academy to a University College so that the students might acquire a general culture in addition to their specialised musical training. But it is doubtful if the orthodox academic education is that best suited to artists. What an artist needs is a wide knowledge of the literature of his own country ; the ability to speak two or more of the chief European languages ; an interest in the philosophical gropings after ultimate reality ; a certain detachment from the more trifling trimmings of existence ; and an intelligent idea of the place of art in the life of the community.

To sum up, we find in Wales an instrumental activity which is slowly freeing itself from the dominance of the vocal tradition. Wales will only take her rightful place in the comity of musical nations when her achievements in the realm of instrumental music bear comparison with those of England and the countries of western Europe.

## CHAMBER MUSIC GROUPS

### A. Professional

ABERYSTWYTH, University College of Wales.

BANGOR, University College of North Wales.

CARDIFF, University College of South Wales.

DORIAN TRIO, 65 Corringham Road, Golders Green, London, N.W.11,  
*tel.* : Medway 2512.

## B. Amateur

ABERTRIDWR, Elwyn Rees, Aberfen Terrace, Abertridwr.  
 BARRY STRING TRIO, S. Parker, Kingston House, St. Nicholas Road, Barry.  
 CLUN PLAYERS, D. Harris, Ynystio Road, Rhondda.  
 HOWARD TRIO, 133 Mount Road, Mansellin, Swansea.  
 MEIFOD, Owen H. Hughes, Council School, Meifod, Mont.  
 MOLD CHAMBER MUSIC GROUP, Wood End, Ruthin Road, Mold, Flintshire.  
 NEWPORT CHAMBER MUSIC CIRCLE, John Jones, 2 Cedar Road, Newport.  
 PENARTH TRIO, E. N. Lockley, 106 Redland Road, Penarth.  
 Tawe STRINGS, M. J. Probert, Byllfa, Ystalyfera, Swansea.  
 WELSHPOOL, Captain Evans, County Offices, Welshpool.

## MUSICIAN'S UNION

*Head Office :* F. Dambman, 7 Sicilian Avenue, London, W.C.2.  
 CARDIFF, H. E. Richards, 16 Kenfig Road, Gabalfa, Cardiff.  
 NEWPORT, E. Spicer, 15 Haisbro Avenue, Newport.  
 RHYL, A. Lavery, 43 Butterson Road, Rhyll.  
 SWANSEA, B. Francis, 3a Saddler Street, Brynhyfryd, Swansea.

## ORCHESTRAS

### A. Professional

B.B.C. WELSH ORCHESTRA, *Cond.* Mansell Thomas, *Sec.* B.B.C., Broadcasting House, 38-40, Park Place, Cardiff.  
 CARDIFF PHILHARMONIC ORCHESTRA, *Cond.* Herbert Ware, 179 Richmond Road, Cardiff ; *Sec.* Harold Williams, 26 Southcourt, Penyeau, Cardiff.  
 COLWYN BAY MUNICIPAL ORCHESTRA, *Cond.* James Kershaw, Pier Pavilion, Colwyn Bay ; *Sec.* Pier and Entertainments Committee, Town Hall, Colwyn Bay.

*The following theatres have also small resident orchestras or ensembles :*

CARDIFF, NEW THEATRE.  
 CARDIFF, PRINCE OF WALES THEATRE.  
 RHYL, QUEEN'S THEATRE.  
 SWANSEA, EMPIRE THEATRE.

### B. Semi-professional and Amateur

ABERGELE ORCHESTRA, *Cond.* Harold Mills ; *Sec.* John Altham, Aldersyde, Abergele, North Wales.  
 ABERTILLERY YOUTH ORCHESTRA, *Cond.* Haydn Bond, 9 Cromwell St., Abertillery, Mon., *Sec.* R. Seeley, 22 Tybryn Road, Abertillery, Mon.  
 ABERTRIDWR Y.M.C.A. ORCHESTRA, *Cond.* Alfred Sullivan ; *Sec.* M. Bailey, 140 Caerphilly Road, Senghenydd.  
 ABERYSTWYTH MUNICIPAL ORCHESTRA, *Cond.* Evered Davies ; *Sec.* King's Hall, Aberystwyth.  
 ABERYSTWYTH, UNIVERSITY COLLEGE ORCHESTRA, *Cond.* Professor David de Lloyd ; *Sec.* University College of Wales, Aberystwyth.

- AMMANFORD & DISTRICT ORCHESTRA, *Cond.* and *Sec.* J. Emlyn Thomas, Parcyrhun School, Ammanford.
- BANGOR, UNIVERSITY COLLEGE ORCHESTRA, *Cond.* Dr. D. E. Parry Williams ; *Sec.* Music Department, University College, Bangor.
- BARGOED SETTLEMENT ORCHESTRA, *Cond.* George A. James ; *Sec.* Educational Settlement, Cardiff Road, Bargoed.
- BARRY STRING ORCHESTRA, *Cond.* H. M. Davies ; *Sec.* K. Squires, 36 Caradoc Avenue, Cadoxton, Barry.
- BLACKWOOD YOUTH ORCHESTRA, *Cond.* George James, Hillside, Blackwood, Mon. ; *Sec.* Gordon Groves, Brynderwyn, Blackwood, Mon.
- BRECON ORCHESTRA, *Cond.* W. Jenkins, *Sec.* Dr. George, Bryn y Gaer, Alexander Road, Brecon.
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- CARDIFF TELEPHONE ORCHESTRA, *Sec.* A. H. G. Fields, 5 Pencisely Rise, Cardiff.
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- CHURCH BANK ORCHESTRA, *Cond.* Miss Ethel Hughes ; *Sec.* W. M. Evans, Churchbank House, Welshpool.
- EAST DENBIGHSHIRE YOUTH ORCHESTRA, *Cond.* George Walklett, High Street, Rhos, Wrexham ; *Sec.* Gwilym Powell, 33 Hillside Road, Colwyn Bay.
- GARW VALLEY STUDENTS' ORCHESTRAL SOCIETY, *Cond.* E. Andrews, *Sec.* W. D. Evans, 3 Mount Pleasant, Blaengarw.
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- LLANELLY ORCHESTRA, *Cond.* Idris Griffith, Llanelly.
- MAESTEG ORCHESTRAL SOCIETY, *Cond.* Brynley Davies ; *Sec.* E. S. Williams, 63 Turberville Street, Maesteg.
- MERTHYR SETTLEMENT ORCHESTRA, *Cond.* W. J. Watkins ; *Sec.* J. Morris, 51 Garden City, Penydarren, Merthyr.
- METROPOLITAN ORCHESTRA, *Cond.* F. C. Johnson ; *Sec.* V. Ash, 4 Southcourt Road, Penylan, Cardiff.

- MORGAN LLOYD ORCHESTRA, *Cond.* Morgan Lloyd, 7 Heathfield, Swansea.
- MORLAIS SCHOOL OF MUSIC ORCHESTRA, *Cond.* The Principal of Morlais School of Music ; *Sec.* 10, Morlais Street, Roath Park, Cardiff.
- MYNYDD MAWR ORCHESTRA, *Sec.* Cross Hands, Carmarthenshire.
- NATIONAL YOUTH ORCHESTRA OF WALES, *Director of Studies* : Irwyn R. Walters, H.M.I., 12 Sketty Park Drive, Sketty, Swansea.
- NEATH MUNICIPAL ORCHESTRA, *Cond.* Seymour Perrott ; *Sec.* Mrs. Drummer, 12 Beechwood Avenue, Neath.
- NEWPORT CIVIL DEFENCE ORCHESTRA, *Cond.* C. Borchert ; *Sec.* F. E. Harper, 30 Warwick Road, Newport, Mon.
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- PWLLHELI STRING PLAYERS ORCHESTRA, *Cond.* W. H. J. Jenkins ; *Sec.* 2 Cardiff Road, Pwllheli, Caerns.
- RISCA YOUTH ORCHESTRA, *Cond.* and *Sec.* Alma Proll, 33 Cromwell Road, Crosskeys, Mon.
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- THE NORTH WALES BRASS BAND ASSOCIATION, John R. Evans, Bodychain Terrace, Llanddulas, near Abergele, Denbighshire.
- THE SOUTH WALES & MONMOUTHSHIRE BRASS BAND ASSOCIATION, A. F. Hendy, 45 High Street, Treorchy, Glam.
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## BRASS BANDS

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CADFAN & DISTRICT, C. Humphries, 15 Bryn Celyn Road, Talysarn, near Caernarvon.

CHESTER BLUE COAT, G. A. Booth, 49 Oak Grove, Acton, Wrexham.

COEDPOETH, W. E. Parry, 77 Heol Maelor, Coedpoeth, near Wrexham.

COLWYN TOWN, W. Swindells, 5 Voryn Avenue, Old Choyes, Denbighshire.

CONNAH'S QUAY, F. Evans, 3 Cefn Road, Connah's Quay, near Chester.

CONWAY BOROUGH, Arthur L. Ralphes, Town Clerk, Bodlondeb, Conway.

CORRIS & DISTRICT, Ernest Jones, Bron-Gog, Corris, near Machynlleth, Mont.

DEINIOLLEN & DISTRICT, D. Edwards, Niagra, Deiniolen, Caernarvon.

DYFFRYN, J. Foulkes, 7 Bryn Awelon, Dyffryn, Merionethshire.

FLINT BRITISH LEGION, T. Murray, Allt Goch, Flint.

LLANDDULAS, E. Glynne Jones, Hilden, Llanddulas, near Abergelle, Denbighshire.

LLANDUDNO TOWN, William Skelton, Music Director, Town Hall, Llandudno.

LLANGOLLEN, E. Parry Roberts, 39 Castle Street, Llangollen.

LLANIDLOES BOROUGH, Harold S. Jones, 5 Wellington Terrace, Llanidloes, Mont.

LLAY WELFARE, Dan Hughes, 204 Pentre Lane, Llay, near Wrexham.

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 CWMBRAN, Miss M. Fraser, 4, Free Trade Road, Cwmbran, Mon.  
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 FOCHRIW, J. J. Lewis, 26 Guest Street, Fochriw, Glam.  
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 MAESTEG, E. J. Druce, 18 Court Street, Maesteg, Glam.  
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 NEWBRIDGE INSTITUTE, F. Ash, 8 Golden Grove, Newbridge, Mon.  
 OGMORE VALE, H. Davies, 81 Oakfield Terrace, Nantymoel, Glam.  
 PARK & DARE, R. E. Watkins, 11 Trehearne Street, Cwmpark, Treorchy.  
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 TYLORSTOWN, W. A. Lillay, 3 Prospect Place, Tylorstown.  
 VARTEG, E. Wyatt, 12 Co-operative Street, Garndiffaith, Pontypool, Mon.

**C. West Wales Area**

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 CWMAMMAN, David Thomas, Llwyn-Neuadd, Twyn, Garnant.



CWMAVON, Howell John, 37 Pantdu, Aberavon, Port Talbot.

CWMLLYNFELL, J. E. Davies, 8 Ochrywaun, Cwmllynfell.

GLYNNEATH, G. Thorburn, 27 Heathfield Avenue, Glynneath, Glam.

GWAUN-CAE-GURWEN, Vincent Evans, Llwyn Road, Cwmgorse, Gwaun-cae-gurwen.

HAVERFORDWEST, Clifford Phillips, Homestead, Hook, Haverfordwest.

LLANELLY, J. P. Thomas, 44 Brynmelyn Avenue, Llanelly.

MYNYDDGAREG, Edwin Lewis, Gwenog Villa, Mynyddgareg.

PONTYBERM, G. Bowen, Nantoer, Pontyberm, Llanelly.

RESOLVEN, T. J. Thomas, 8 Herbert Street, Resolven, Neath.

SEVEN SISTERS, S. Dodd, 2 Broad Oak, Seven Sisters, Neath.

YSTALYFERA PUBLIC, W. J. Williams, 4 New Street, Church Road, Godre'r-graig, Swansea.

YSTALYFERA TOWN, W. Islwyn Davies, 3 Clee's Lane, Panteg, Ystalyfera, Swansea.

YSTRADGYNLAIS, J. E. Williams, Twyn-y-Bedw, Cwmgiedd, Ystradgynlais.

## THE WELSH COMPOSER OF TODAY AND TOMORROW

*by E. T. Davies*

Any estimate of the Welsh composer of today, in order to be fair, can be made only in the light of the musical history of Wales. This history is extraordinary and bewildering. The Welsh are, and always have been, an intensely musical race : the people have a passion for song and a positive flair for simple vocal harmonisation, and possess a great wealth of native folk-melody and dance-runes. The curious fact is that, notwithstanding all this feeling and passion for music, this race has little or no creative record.

It was only towards the middle of the nineteenth century that Wales emerged from a 'dark period' of three hundred years or more during which not a single classical work, nor indeed, with the important exception of some fine hymn-tunes, anything else of great musical value was produced ; and this, in spite of brilliant achievements in other directions calling for intellectual strength, imagination and powers of expression—the very qualities so necessary for the creation of great musical works. Among the factors which contributed to this remarkable gap were the exodus of Welshmen of culture to England during the Tudor Period ; the lack of educational facilities ; the remoteness of Wales from the outside world ; and, perhaps most important of all, the language barrier which, amongst other effects, left Wales uninfluenced by the glorious music of the English Church, the Elizabethan madrigal and latterly by the English folk-song movement.

Wales took no part in the general advance in instrumental knowledge and practice during the classical period. Symphonic music was a sealed book to Wales where instrumental music, apart from harp-playing, was an almost unknown activity. Musical conditions even as late as the eighteen-nineties were such as would probably surprise many young people of today who take for granted musical facilities which were undreamed of fifty or sixty years ago. It is only since the formation of the Welsh Folk-Song Society some

forty years ago that the nation has discovered its own vast native musical resources in folk-melody and folk-dance, and even here Welsh composers were slow to realise the immense value of such resources and the influence and stimulus they could exert upon the creative musical mind.

That, roughly speaking, is the background against which we must set the Welsh composer of today. Happily, since about 1900 an unbelievable change has come over the musical life and outlook of Wales. The new and far reaching educational facilities of the past fifty years have, naturally, had a marked effect upon the general culture of the Principality, but in no department has advancement in knowledge and understanding been more noticeable than in music. It is no exaggeration to say that the outlook today is extremely promising. The younger composers—and there are many of them—are turning out music, most of it in the shorter forms, which represents a great advance upon the productions of a generation ago. This advance reveals itself in technical knowledge and skill, in a wider and more intimate acquaintance with instrumental idiom including the orchestra, and particularly in harmonic outlook. There is a spirit of enterprise abroad and a determination to get into line with modern thought generally. There is also to be observed a seriousness of aim and purpose, a kind of burning zeal to write, and a real attempt at individual expression and originality. The classics have been well assimilated but are not being slavishly followed. Indeed, half a dozen instrumental works, and some two dozen songs at least, seem to indicate that a very individual and characteristic Welsh school of composition is slowly beginning to emerge. One cannot help observing also that behind most music of this modern output there is a definite influence of native folk-song and an appreciation and reflection of national literature, legend and history. This is a healthy sign, and the influence must continue if a characteristic Welsh school is to arise. These national resources constitute the main foundations upon which a truly Welsh musical art can be built.

In the past, the nation's inherent musical powers have been used up almost entirely in the field of performance, notably in that of singing. But it must be regrettably admitted that on the whole Welsh singing has been, and still is to a great extent, confined to the performance of music of a rather elementary and stereotyped order. The bulk of the music which has held sway during the past forty or fifty years has three main defects, namely, it is extremely limited in its harmonic range, is painfully formal in structure, and is often superficial or excessively emotional in sentiment. It is just these three defects which do not appear in the new Welsh music. The modern field of harmony is explored with enterprise and frequently used with telling effect; interesting new forms are attempted in songs and instrumental works, particularly those based upon national folk-melody; whilst on the melodic side, which must be regarded as paramount in any new school of composition that springs into being, there seems to be emerging a new form of melody which also owes its shape and harmonic implication to the folk-song and, in part, to early harp music, while its characteristic rhythm and poise of phrase is largely derived from the speech rhythms and lilt of the Welsh language.

One of the first to show what could be done in the latter direction was the late Vaughan Thomas (1873-1934), whose untimely death the nation still laments. His cantata *The Bard* and rugged and powerful String Quintet establish his fine musicianship. In his 'Saith o Ganeuon ar Gywyddau Dafydd ap Gwilym ac ereill' ('Seven Songs on Welsh Poems in the Cywydd Metre\* by

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\*The metres called *cywydd* (pl. *cywyddau*) and *englyn* (pl. *englynion*), both of mediaeval origin, have no equivalent in English. The unit of the *cywydd* is a couplet of seven syllable lines, an accented ending in one line rhyming with an unaccented ending in the other. The *englyn* is a four-line stanza; the first line is of ten syllables (the seventh, eighth or ninth carrying the rhyme) and the second of six syllables, the third and fourth lines forming a couplet subject to the same principles as the *cywydd* couplet. Each line of both *cywydd* and *englyn* contain in some form an intricate though elastic system of rhymes and repetition of consonants, called *cynghanedd*. The irregular rhythms of the lines are suggestive from the musical point of view.

Dafydd ap Gwilym and others'), Thomas has gone straight to the early classics of Welsh poetry for his inspiration, and these songs, in their spirit, technique and vivid suggestiveness, are for the most part an inspired counterpart of the great poetry which he has set. Two or three of the numbers seem to have stepped right out of the remote and romantic past. These *cywyddau* songs, written for voice, harp, strings and trumpet, form a landmark in Welsh musical development and deserve to be better known and more frequently performed, especially in their original orchestral form. Another work of this composer, owing its inspiration to the same literary period, and which repays study and performance, is *Stafell Cynddylan* (*The Hall of Cynddylan*), scored for voice, harp and strings, and also for full orchestra.

An effort in the same direction is 'Chwec'h o Englynion ar Gân' ('Six Songs on Welsh Poems in the Englyn Metre')\*, a cycle of highly original settings for voice and piano by David de Lloyd (b. 1883), in which the beauty and charm of the *englyn* stanza is reproduced in terms of music with striking fidelity. A study of Welsh *englynion* and a close scrutiny of their structure and rhythm has enabled de Lloyd to create an art-form in song that is entirely new. The same process of assimilation of poetic material and style is to be observed in his delightful short opera *Tir na'n-og*. All this is only the beginning of a line of creative activity and development which, if pursued by men who are right-minded and technically equipped, can carry Welsh music very far.

Mention must be made also of the work of the gifted composer Morfydd Owen, whose death in 1918 before the age of thirty was a tragic blow. Here was a genius who had definite creative powers. Her few orchestral works, songs and piano works, largely published posthumously, have striking originality, impeccable technique, and a general musical interest which might be regarded as universal. Yet their chief value as a Welsh contribution lies in the fact that they have sprung from a deep personal and national consciousness,

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\*See footnote on page 123.

stimulated, I feel sure, by the literature and folk-songs of her people, many of which she arranged beautifully, and by a desire to express herself naturally and therefore nationally.

These three pioneer composers, Vaughan Thomas, David de Lloyd and Morfydd Owen, like their younger contemporaries, have acquired a substantial background of instrumental technique which enables them to give to their melodic material and thought a colourful harmonic and polyphonic foundation that is interesting and vital in itself, a texture that has within it an expressiveness and significance of its own.

Tribute must be paid to other good work done by musicians of the recent past, notably Harry Evans (1873-1914), best known as a conductor and adjudicator but who, in his cantatas *The Victory of St. Garmon* and *Dafydd ap Gwilym*, showed distinct creative gifts. Joseph Parry (1841-1903), David Jenkins (1849-1915) and Emlyn Evans (1843-1913) devoted themselves largely to oratorios, rather cumbersome works which, showing inexperienced writing for instruments, nevertheless often exhibited very fine choral technique. Among the song writers of the late nineteenth century R. S. Hughes (1855-1898), William Davies (1859-1907) and D. Pughe-Evans (1866-1897) were outstanding.

Steady progress has been made during the past twenty-five years. The consistent forward trend in instrumental playing helped by the University Council of Music with its fixed policy of stressing actual music-making; the new opportunities for performance arising in connection with festivals and the increasing number of small orchestras; the College Weekly Chamber Concerts; and the progressive policy of the Welsh B.B.C. in providing regular opportunities for the performance of native works: all these have had a stimulating effect upon composers, particularly the younger school in whom must lie our hope of the future.

It is extremely difficult, and perhaps dangerous, to attempt to appraise the real and permanent value of the work of one's con-

temporaries, and more hazardous still to prophesy the future, but a brief reference to a few works which I have been privileged either to hear or to peruse in manuscript or in printed score may be of interest. Of large scale works very few have been published. The oratorio and cantata do not seem to appeal to the present generation, although T. Hopkin Evans (1879-1940), Haydn Morris and Vincent Thomas (1874-1940) have produced good short cantatas for choir and orchestra. Our composers seem to be finding themselves rather through shorter and more concise works in the fields of chamber, orchestral, and choral music. Many stirring works for male voice choirs have also been written from time to time by various composers. Cyril Jenkins who for many years has figured prominently in the National Eisteddfod as a composer, is notable. His output embraces several dramatic cantatas, and a large and varied quantity of part-songs. His works reveal sound musicianship and a special talent for producing strong and beautiful choral effects. His compositions, however, never leave the impression of being strikingly original or distinctively Welsh.

It is hardly necessary to enumerate all the composers who are contributing to the present renaissance. One frequently hears on the Welsh Wireless interesting groups of songs and piano music by young aspirants whose names are, as yet, entirely unknown. But there are a few composers of today who may be mentioned briefly as undoubtedly representative of the spirit of the new musical awakening. Three seem to have sprung into considerable public notice together, namely Mansel Thomas, Grace Williams and Arwel Hughes. To their names may be added three more who have given special attention to orchestral music which has been completely neglected in the past: Maldwyn Price, Kenneth Harding and Hubert Davies, the last two being themselves experienced orchestral players.

Mansel Thomas seems to have developed a very mature style early in his career. His orchestral *Variations on an Original Theme*,

and another set of *Variations on the Welsh Air Morfa Rhuddlan*, have produced a very favourable impression. Many of his songs and part-songs are fluent and well written; there is a freshness about the harmonies employed whilst the accompaniments are imaginative and truly pianistic in style. The songs, in particular, bear the stamp of a musician who knows how to do the right thing at the right moment.

Grace Williams is extremely gifted. Much of her early work was experimental as she herself readily confesses, but she has certainly found herself. She is well trained, broad in outlook, enterprising, and vigorously modern. Her output is growing rapidly, and one of her orchestral works, a charmingly conceived and brilliant *Fantasy on Welsh Nursery Rhymes* has already found a place in the repertoire of English orchestras.

Arwel Hughes, a pupil of Vaughan Williams, is a more difficult problem; he is something of a mystic, a man of deep moods, who takes his art seriously and who, I think may prove himself able to grapple with the problems of large scale works. He digs deep into Welsh poetry and folk-music for inspiration, and has already written impressive settings of poems by T. Gwynn Jones and others, as well as several overtures, tone poems, a work for chorus and strings called *Gweddi (Prayer)*, a superb *Prelude for Orchestra* (1945) and a fine *Fantasia* for strings. The *Fantasia* is based on a Welsh plain-song melody which is treated with an extraordinary variety of resources. The theme is stated in its simplest form by a solo 'cello, to the accompaniment of first and second violins playing an upper pedal *e* in octaves:





This undergoes progressive metamorphoses, so that by the time a lyrical *molto tranquillo* passage for solo violin ushers back the mood of the opening, the tune has become :



The following is one example of the many interesting types of harmonic treatment given to the theme :



An interesting and impressive suite for orchestra was first performed in 1947. The influence of Vaughan Williams is frequently noticeable in Hughes' works.

Maldwyn Price is perhaps the most prolific of the Welsh group now to be considered. He has a fluent pen and commands a strong technique. He is always melodious and his harmonies, though not strikingly original, are satisfying. Hubert Davies scores well for the orchestra and has also written some effective chamber music. Kenneth Harding's portfolio of manuscript works is already bulky ; it includes some finely scored orchestral works ; a published piano quintet and piano trio, both founded on traditional tunes are well written and effective.

Another successful orchestral composer is Franklin Sparkes whose violin concerto, tone-poem: *Branwen*, and other works have appeared in National Eisteddfod concerts and in broadcast programmes. Welsh composers in the past have done very little indeed in the way of keyboard writing, but a few seem destined to make good today. Bradwen Jones shows unmistakable talent in writing music that is truly pianistic in style and idiom as well as beautiful in effect. Mervyn Roberts also has special talent; a recently completed work for two pianos, *Variations on an Original Theme*, is a work of large dimensions, beautifully written and covering a wide range of piano technique. His songs and part-songs are also noteworthy for their artistry and polish. E. L. M. Prichard, a very cultured musician who died recently, leaves some excellent organ music and a substantial quantity of English Church Services and Anthems. His works also include an orchestral overture, a suite for string orchestra, a string quintet and several songs.

There are other successful composers who are perhaps not quite as closely related to the Welsh life of today as those mentioned above. They include three men of outstanding ability: Daniel Jones, a thoroughly modern musician and a fine scholar of whom much will be heard later, David Wynne who has recently been brought to public notice by the Welsh B.B.C. and Becket Williams. More should be heard of W. S. Parry, Neirion Williams, and Gomer Jones, recently returned to Wales after a long stay in the U.S.A.

What can be said of the future? The training of Welsh composers is beset with many problems. There is no organisation in Wales whose avowed aim is the training of composers and there are no large musical centres. An academic training is available through the University Colleges and opportunities are available for becoming acquainted with a wide range of works by means of College Weekly Chamber Concerts and through broadcasts, but for the rest the serious student must rely upon the conservatories in England or abroad, which it is indeed essential for him to do. In such cases the

problem arises of keeping in touch with the Welsh language and culture, which is clearly essential if the composer is to make any distinctive contribution to his native musical art. This is no place for the discussion of a National Academy for Wales, though it is clear that some provision is necessary. As an immediate expedient, small Welsh reference libraries might be considered for the London music schools. On a more serious consideration of these problems the hopes of the future so much depend. A means must be found of enabling composers to gain experience and go forward with work already begun. The ground has been ploughed and the seeds of national development sown, but there is much lee-way to make up.

There are, indeed, abundant and fascinating fields calling for workers. The country is in need of part-songs and choral works of moderate difficulty, and solo songs with piano and with orchestra. There is a wealth of Welsh poetry awaiting worthy musical treatment. Welsh settings of the Church Service offer an entirely new field, and the Nonconformist *cymanfa ganu* (hymn-singing festival) urgently needs invigoration by good music. In the instrumental field there is always wide and interesting scope for composition. The national store of fine old hymn-tunes and of folk-dances has scarcely been touched; the latter reveal a virile and sprightly rhythmical feeling which we in Wales have been apt to overlook. Suites for string orchestras and chamber orchestras with or without piano are also in demand. The need for attractive cantatas and operettas for children is constantly being emphasised. Might Wales not seek a closer co-operation between her composers and her vigorous drama movement? The writing of overtures and incidental music to Welsh plays would act as a stimulus to the imagination, and would bring composers into closer touch, perhaps, with the dramatic essentials of opera.

It is to be hoped that before long one of our composers will feel equal to launching out boldly into the symphonic forms. The opportunities of recent years have made the standard classical

concertos and symphonies familiar to all, and their assimilation will provide the necessary mental and technical background for an approach to this more ambitious branch of composition. It will be for the rising composer to discover whether the concerto and the symphony are going to provide him with a congenial medium of expression for his thoughts and aspirations. This is not unlikely, and in this connection I believe our composers would find it profitable to make a deep study of the great symphonies of their older contemporaries in other countries, Sibelius among them. Fine tunes, rich harmony and freedom of form, and a spirit national yet personal : these, moulded with the aid of technical mastery, are what Welsh composers must aim at, I believe. It is, after all, the creative work of a nation that gives it true eminence ; it is through its literature and music that a nation can most effectively contribute to universal culture.

#### LIVING WELSH COMPOSERS\*

Margaret Brand	Haydn Morris
Charles Clements	Morgan Nicholas
Hubert Davies	Sydney Northcote
David de Lloyd	W. S. Parry
Oliver Edwards	Maldwyn Price
David Evans	J. T. Rees
Hopkin Evans	Mervyn Roberts
Kenneth Harding	Franklyn Sparkes
J. R. Heath	Mansel Thomas
Arwel Hughes	Vincent Thomas
Cyril Jenkins	Becket Williams
Bradwen Jones	Grace Williams
Daniel Jones	Mathew Williams
Gomer Jones	Meirion Williams
Morgan Lloyd	W. S. Gwynn Williams
Margaret More	David Wynne

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\*It is to be noted that E. T. Davies, the writer of the above essay, is himself a composer well-known in Wales. [Ed.]

## MUSIC PUBLISHERS

EDUCATIONAL PUBLISHING COMPANY, *incorporated in* HUGHES AND SON (*q.v.*).  
EDWARDS, JACK, Great Darkgate Street, Aberystwyth.

GWYNN PUBLISHING COMPANY, Llangollen, North Wales, *tel.* : Llangollen 2209.

HUGHES & SON, 16 Westgate Street, Cardiff.

JONES, JOHN, Music Seller, Bethesda, North Wales.

JONES, STANLEY, 6 & 7 New Arcade, Newport.

NATIONAL COUNCIL OF MUSIC, *see* UNIVERSITY OF WALES COUNCIL OF MUSIC.

ROWLAND'S MUSIC STORES, Castle Arcade, Queen Street, Cardiff (*also* 10 Talbot Mansions, Museum Street, London, W.C.1.).

SNELL, D. J., High Street Arcade, Swansea.

UNIVERSITY OF WALES COUNCIL OF MUSIC, University Registry, Cathays Park, Cardiff.

UNIVERSITY OF WALES PRESS BOARD, University Registry, Cathays Park, Cardiff.

WILLIAMS, GRIFF. C., Music Publisher, Llanwrtyd.

## WELSH RECORDED MUSIC SOCIETY

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*Vice-President* : Dr. D. E. M. Douglas-Morris.

*Chairman of Local Committee* : I. D. Harri, M.A., Coleg Harlech.

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## A PLAN FOR THE 'ORGANISATION OF MUSIC

*by Sydney Northcote*

The Welsh musical tradition is essentially an affair of the people rather than the peculiar concern of a coterie of scholars, composers, students or professional practitioners. That is at once a weakness and a strength. The fact that Wales has not produced an Elgar, a Menuhin, a Toscanini or a Kipnis is only a fact. It may be regrettable but it is by no means a tragedy. International renown will not necessarily pay national dividends.

A Welsh Elgar might conceivably arise at any time. He would probably buy a cottage in the Home Counties and join the cosmopolitan music circle of London. To his native country he would be a matter of pride but not a pointer of progress.

Much the same would be true of any other manifestations of individual talent. Under present circumstances each and all would tend to be for export only. The reason lies partly in the fact that the Welsh musical scene offers only a limited opportunity for the development of such personal ambition. Again, although this is admittedly a weakness it is not, for the moment, a subject for despondency.

Artistic achievement must be won on a universal platform ; and patriotic adulation is not a sufficient spur for individual genius. Inevitably the more ambitious musical aspirant will seek the finest training wherever it is to be found. It is well he should go beyond his own frontiers. The pity is he seldom, if ever, returns.\*

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\*It is to be remarked that wherever one finds an enthusiastic musical community outside Wales nearly always it is a Welsh exile who is its main-spring.

Turning to other manifestations of Welsh musical life—its choralism, *eisteddfodau* and *cymanfa ganu*, for example—we may discover conflicting opinions and not a little condemnation. Present day standards both in repertoire and performance; the trend towards mere pageantry and narrow partisanship; the encouragement of less worthy additions to Welsh hymnody and so on; all these may be matters for concern but surely not for despair.

Whatever one's opinions, it is certain that these varied musical activities continue to maintain the interest and support of a large proportion of the populace. For in Wales, as in few countries, the people have an instinctive impulse towards all forms of active music-making. All these musical manifestations are therefore fulfilling a popular demand. It is true that most if not all of them exercise their functions in the form of local autonomies and, as such, are subject to the caprice of local leadership and fashion, a kind of musical inbreeding which must inevitably weaken the national stock. Ultimately, however, we cannot escape the pertinent query: Are the standards and ideals of the musical supply conditioned by the popular demand, or vice versa?

In either case, the argument has now come full circle. The future of music in Wales will depend on the people of Wales. That is to say, it will depend on how far the Welsh people are prepared to implement a national policy which has been widely discussed and wisely defined. One thing is certain, the musical potential of Wales is tremendous; but it is being dissipated by parochial complacency and sectional mediocrity. It needs a new vision, a spiritual purpose, an aesthetic ideal and all the benefits of wise organisation and planning. Whatever the plan, it must accept the traditional forms of Welsh music-making as its foundation although it must be courageous enough, where necessary, to shift emphasis and change direction.

A balanced musical economy for the nation demands a universal loyalty towards a co-ordinated purpose, the progressive advancement

of music and music-making throughout Wales. It will stress the interdependence rather than the independence of the several facets of the musical scene. Thus it will exchange the conflict of local autonomy for the unity of national federations in the matter of (a) Eisteddfodau, probably under the aegis of the National Eisteddfod Council, (b) established music societies, (c) Music and Arts Clubs and (d) County Music Committees. And while this need not detract from the ambitions or enterprise of the individual units concerned it will provide their efforts with a central link for the exchange of information and experience and give them opportunities to pool resources and discuss individual programmes and ideas, and so on.

Incidentally, there is nothing to prevent a Federation of Welsh Eisteddfodau from serving as an Area Council of the British Federation of Festivals, or an Association of Welsh Music Societies from acting in a similar capacity for the National Federation of Music Societies and so widening the area of information, experience and advice. And it should be noted that the ground has already been prepared for a Federation of Music Clubs as well as for County Music Committees.

These unilateral associations of varying forms of musical activity on a national level (the question of religious music is referred to later) are obviously desirable and can do nothing but good. But the scope and power of their influence could be considerably strengthened and enhanced by some form of multilateral confederation whereby the distinctive elements of the people's music programme could be discussed and co-ordinated as an artistic and progressive whole.

The most suitable organisation to convene and support such a confederation is surely the Welsh Council of Social Service. The musical activities which we have been discussing thus far are all vital factors in the social fabric of the nation and the Welsh Council is itself actively concerned with almost every facet of communal



life. Moreover, the settlements, social and welfare clubs, community centres and the like, which the Council promotes, could thus be conveniently brought within the ambit of the musical scene in an appropriate way.

But to complete the organisational plan the claims of Music in Education and Education in Music—there is an important implication in the reversal of the nouns—must be met. No one would deny the need for and value of a Schools' Music Council with possible sub-committees for the promotion of Schools Festivals and the consideration of the problems of music and youth. On the other hand the University Council of Music would furnish an important link with the Universities and the field of adult education ; and it might also be the appropriate body to inaugurate such developments as (a) an advisory committee to deal with religious music (b) a Welsh association of professional music teachers and (c) a guild of Welsh composers. The first is quite obviously a matter for musical rather than sectarian discussion and the other two imply a recognised status with approved standards.

Schematically, the plan so far may be illustrated thus :

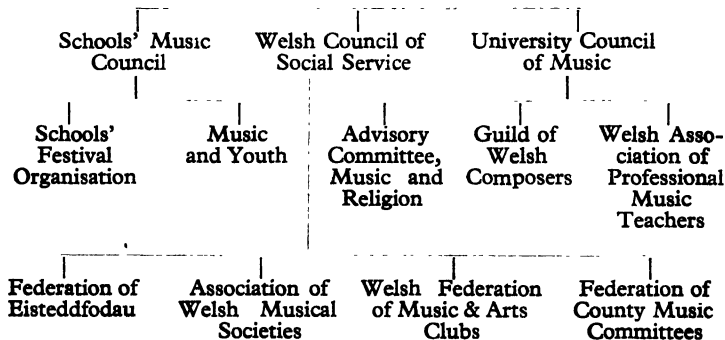


DIAGRAM 1

There is no space here to go into the various questions, of constitution, representation, terms of reference and so on, for the

various committees which have been indicated. But there is no need for unwieldy complications in such matters. Certainly, the procedure should be democratic in intention but it must be clean-cut and positive in its purpose; for these are not 'tea-party' committees.

But, having delineated an organisational scheme, to what national end shall it be directed? It must be remembered that at nearly every point there is implied positive and distinctive activity which should not be hampered or disregarded. But there should be a national goal where all this activity could be focussed at the highest standard of achievement. Regional Festivals would offer a desirable aim. In some respects, the Three Valleys Festival suggests a suitable prototype, but the possibility of combined-festivals should certainly be considered, for here the smaller choral and instrumental groups can come together to perform a programme far more ambitious than would ever be possible for them as single units. Four or five Annual Festivals, with different programmes for each area, ought not to be impossible in Wales and would develop a steady extension of the musical repertoire as well as a progressive standard in performance. And there is little doubt that the Welsh B.B.C. and the Arts Council would be directly interested in such festivals as outstanding events in the musical life of the country. Who knows but that the ultimate development will be towards an ideal national festival which would merit the title of a Welsh Salzburg.

But the structure needs a key-stone. Am I wrong in thinking that behind it all there should be the vision of a Welsh Academy of Music? I am not thinking of a training establishment in the narrow sense of that term. Rather I envisage a residential college where, say, Teachers' Training Courses in music, and short courses for the training of conductors and accompanists would be a regular feature; where advanced students would have the opportunity of taking an intensive Master Class under an international expert; where students could study and perform music of historical rather

than popular interest ; where there could be provision for the establishment of a chamber music tradition and the training of instrumental class teachers ; where the music leader, whether amateur or professional, could obtain the desired stimulus and refreshment for his particular task ; where a music library, of the extent and scope of such as the Watson Library in Manchester, could be built up. Such an Academy could not and should not supplant the individual training now being given at the Welsh Universities but it could certainly supplement it. In short, it should be thought of as a Music Centre to which any musician, from the humblest amateur to the ablest professional, could go at different times for different reasons.

The complete scheme would therefore appear thus :

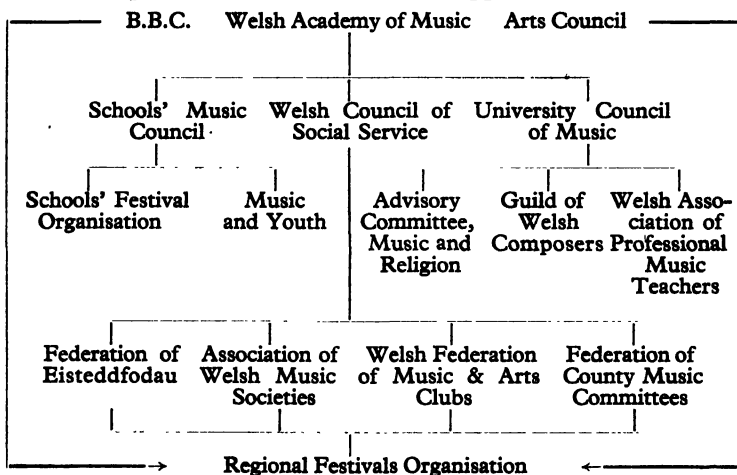


DIAGRAM 2

Apart from the foundation of the Academy the financial burden of the plan would be less than might be expected. The sub-division of effort means a corresponding sharing of financial responsibility. Collectively, there should be a considerable income ; and when we

reflect that, in the past, musical events have raised large funds for charities many of which are now matters of State provision there seems no reason why, in the future, the financial rewards of musical performance should not be diverted sometimes to the cause of music itself.

I have been able to present only the bare outline of a musical scheme ; there are important details to be filled in. This is not the place to do so. But if the ideal and its framework are right then it wants only faith and goodwill to fuse the scheme into a practical, friendly unity. Prejudice and partisanship should be forgotten in the fervency of a truly national objective. For Wales, with her undoubted musical resources, should indeed deserve the title of Land of Song not as a tribute to the proud memories of the past, but to the living warmth and zeal of the present and the unbounded promise of the future.

### UNITED KINGDOM MUSIC ORGANISATIONS

THE NATIONAL FEDERATION OF MUSIC SOCIETIES, *Sec.* Frank Eames, 19 Berners Street, London, W.1.

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THE CARNEGIE COMMITTEE FOR MUSIC AND DRAMA, *Music Adviser* : Sydney Northcote, D.Mus., 106 Gloucester Place, London, W.1.

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ANGLESEY, Anglesey Rural Community Council, *Sec.* : J. O. Jones, Glandwr Buildings, Llangefni (tel. Llangefni 133), *Music Organiser to the Anglesey Education Authority* : to be appointed.

BRECONSHIRE, Breconshire Music Committee, *Sec.* : H. Carden, 2 Alexandra Road, Brecon, *Music Organiser to the Breconshire Education Authority* : appointment under consideration.

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- Y DELYN : *The Welsh Music Review*, periodical, Gwynn Publishing Company.

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